

WHRC: An Introduction

The first college broadcasting station in the east went on the air at Haverford in the twenties. The College's early programming was received as far away as Maine and Michigan. At the time the station was upgraded in 1927 it was the second most powerful station in Pennsylvania.

Haverford's broadcasting prowess was short lived. The college station was slowly pushed out of the band by commercial broadcasters. In the forties Haverford switched from its over the air broadcasting to its current carrier current operations.

In 1945 Haverford's WHAV and Bryn Mawr's WBMC were founding members of the country's first college radio network. In 1960 WBMC ceased operation and since then, WHRC has served both colleges.

In the past 25 years of communications advances WHRC has remained a decentralized, carrier current broadcast operation. As a result, the station's transmission quality is no longer at a level which is competitive with other broadcasters. In its present form the station's signal is not reliable or powerful enough to attract listeners.

With these problems in mind, plans have been underway for quite some time for the expansion of WHRC's facilities so that the station might be able to broadcast on the FM band. An engineering feasibility study was undertaken and it was determined that indeed a situation exists which might allow another station to squeeze onto the already crowded educational portion of the spectrum.

Haverford-Bryn Mawr Broadcasting Inc. has been formed to obtain and to hold such a license. The corporation offers numerous advantages over having one college hold the license. It allows both schools to share equally in the station; it allows the corporation to maintain the necessary control over the station without the problems which might occur involving journalistic freedom; and it allows the schools to separate themselves to some degree from any problems which might arise from the station. The corporation is in a better position than a college board of managers to allow a maximum student freedom of operation, yet to intervene if an event so mandates. The corporation has the power to seek insurance to protect itself if its board deems this prudent.



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WHRC is an important source of communication for the college community. The radio informs the students about on and off campus: special events, news, and so on. This information is brought to the community by journalist hopefuls who obtain newscaster experience with on the air training. WHRC is also an excellent educational medium for the student who works with the station. The radio station broadens his or her knowledge of music by exploring different kinds of music. The audience also benefits from WHRC in that they become acquainted with the alternative music which cannot be heard on commercial radio stations. WHRC is going to have special workshops for the DJs to educate them on relatively unknown types of music. In fact, these informative workshops will welcome everyone in the college community. When the workshops meet, every other week, there will be a different subject. If availability and money allow, we hope to have special guests host each workshop. Each guest will specialize in a certain type of music, thus offering to the world of music that WHRC staff does not know. WHRC will also hold a special workshop with a professional DJ for the WHRC DJs to enhance their skills and learn new ways to become more efficient with the sophisticated equipment. WHRC would like to continue to be such an asset to the community. We hope that in the future WHRC will have the proper facilities to increase our listening audience to include people who do not go to either college and to aid in the fine reputation of Bryn Mawr and Haverford colleges. With the proper capital, the above mentioned is feasible.

WHRC programming is designed to promote an understanding music which facilitates cross-cultural and cross-generational relations. By presenting music in a historical context, integrating contemporary ~~rockxxx~~ New Wave Rock, funk, and reggae, expressions of white and Black youth, with "traditional music" (vis. blues, jazz, classical, rhythm & blues, gospel, folk, and early rock'n'roll), a continuum is made apparent that encourages attempts to comprehend the social factors which caused the cultural transitions reflected by the music.

The potential WHRC audience is in need of a station aware of the complex, rapidly changing character of the Philadelphia suburbs. As with ~~most suburbs~~ most suburbs, there is a preponderance of middle and upper class whites; as with most

of Philadelphia, however, there is a high number of Blacks and working class whites. ^{A growing immigrant population further threatens} When economics is tied to race, ^{the status quo} there is often a great deal of tension and a great dearth of understanding. Inasmuch as music reflects culture, the applicant believes in its own ability to build avenues for expression which can increase this understanding.

The applicant addresses itself to the need for appreciation of the contributions of ethnic communities to ~~popular American~~ American popular culture. Music programming ~~is~~ serves an educational function as much as an entertainment one. Public service programming contributes to the study of current problems in and around Philadelphia.

Hickory Pass
Bedford, NY

WHRC Music programming

Overview:

The WHRC music programming schedule is designed to present contemporary music in a historical context. Programming involves a core of traditional music serving as ground for new music of all genres. In expressing diverse musical forms as parts of a continuum, an optimal environment will be created for the exposure of new, innovative music.

M-F 7:30-9:30 AM Classical Music/ Sunday 9:30-2:00

Music of the European Classical tradition will be explored through both recorded works and college performances from the music libraries of Haverford and Bryn Mawr colleges. Special features will be presented through cooperation with conservatories throughout the Philadelphia area.

M-F 9:30-11:30 AM Individual Music Programs/ M-F 1:30-4:30 PM/ 8:00-11:00 PM

Uncategorized programs will be available for the disc-jockeys to experiment with the concept of a musical continuum. Various ethnic musics and forms of American music will be emphasized. Afro-American roots will play a fundamental role in the consideration of contemporary jazz and rock. Experimental classical and jazz will be studied.

M-F 11:30-1:30 Red, White, & Blues: A Celebration of the American Musical Heritage

Traditional American music will be presented in various forms, including jazz, rural and urban blues, Anglo-American folk music, bluegrass, gospel, and rhythm & blues.

M-F 4:30-7:00 PM Evening Shakedown: The New & The Now

New-Wave rock, contemporary R&B/Funk, and reggae will be presented, with an emphasis placed on connections to early rock'n'roll, soul music, urban blues, and country-inflected rockabilly. The shows serve as a forum for new releases, integrating recent trends into the continuum.

S 9:30-2:00 Bluegrass and Folk

Folk music grounded in the East Coast Anglo-American tradition will be presented. Cross-cultural influences and the European folk heritage will be examined.

S 2:00-4:30 At the Hop

An "oldies" show featuring rock'n'roll from the 1950's and 1960's. Trends such as rockabilly, the British Invasion, and soul, will be explored in the context of the contemporary youth movements.

S 4:30- 7:00 Reggae Rap

The development of Reggae, a Jamaican music derived from American rhythm & blues. The development of reggae will be traced through "ska" and "blue-beat" to the modern style. Issues related to the Rastafarian religion will be discussed, and situations within Philadelphia's growing Jamaican community will be considered. and Afro-Caribbean music

K185b

WHRC RULES & REGULATIONS

The following are format rules and regulations that you must follow when broadcasting your show. These are not only WHRC rules but those of the FCC as well. Failure to comply will result in dismissal.

- The first and last shows of the day must do a LEGAL SIGN ON/SIGN OFF. (see Page 8 of the black Studio A Manual)
- You must Play at least 6 PLAYLIST songs Per show.
- You must broadcast at least 4 PSA (Public Service Announcements) Per show. This includes any Pre-made PSA carts and any written copy found in the red PSA looseleaf.
- You must make at least 2 STATION IDENTIFICATIONS per show. This can be from one of the carts or your own on-air ID. (see Page 8 of the Studio A Manual for examples)
- Announce the TIME at least 2 TIMES Per show. (see clock in studio or dial 846-1212)
- Announce the ARTISTS & TITLES of all songs you Play.

* Make sure you note ID's, PSA's & Playlist songs in the appropriate Place on the LOG SHEETS.

- All DJ's MUST ATTEND the mandatory Music Education/Review sessions every THURSDAY 7:15 pm.

If you miss any Music Ed sessions, workdays or shows, the following action will be taken:

- 1st absence - First Warning
- 2nd absence - Last Warning
- 3rd absence - Dismissal

Keep the studio clean & Put away ALL RECORDS in their appropriate Place at the end of your show.

** There is now an Artists' Biographical Information file in the studio. Use this to look up artists and their music you are unfamiliar with. Also enhance your show by using this info when announcing songs you are playing.

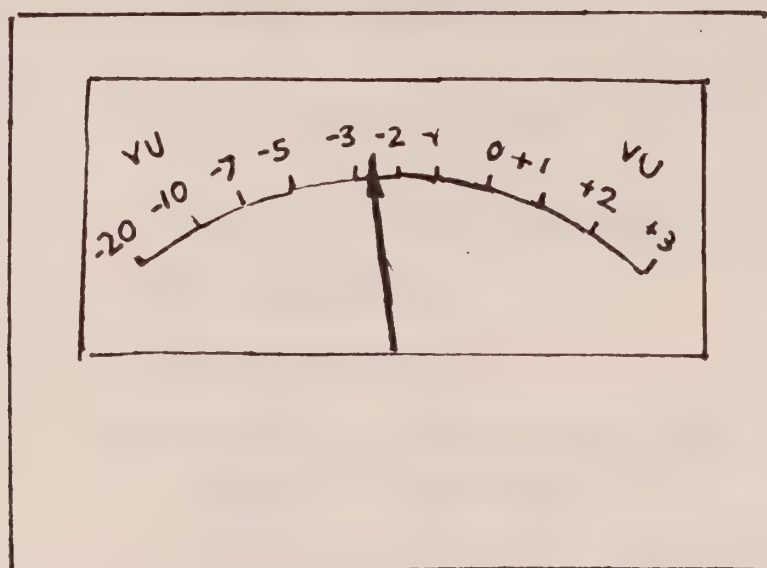
If you have any questions or Problems, do not hesitate to call one of us or stop by during office hours (especially if you are unsure of how to use the cart machine). We are here for you. Happy Airwaves!

WHRC RULES AND GENERAL INFORMATION

- 1) Read these Rules.
- 2) Each show should include the following:
 - 5 Playlist Songs
 - 4 Public Service/Community Announcements
 - 2 Station Identifications
 - 1 Weather announcement
 - 1 News announcement
- 3) Be sure to reshelve all records.
- 4) The first and last shows of the day must do the legal sign-on/sign-off and turn on/off the station.
- 5) Take out and return the station key to security.
- 6) Do not leave the station unattended or host unauthorized guests in the station.
- 7) If for any reason you cannot make a show and cannot find a replacement please inform the program director at least 24 hours before it is scheduled.
- 8) Please contact the directors if you have any questions, comments, problems, or suggestions--we really do want to hear from you.
- 9) Be sure to fill out both the log sheet and the daily information sheet for each show.
- 10) Be nice to the directors.

Failure to comply with these relatively simple regulations will result in one warning and then dismissal from WHRC for a second offense.

7. Please check the Volume Unit (VU) meters during your show. If the signal is too loud, indicated by a very high reading on the VU meter. (around +3), the signal will sound distorted; when this happens the meter "goes into the red" and the station does not sound good. New and infrequently played records tend to play louder than other records, so be prepared to readjust the appropriate pot (volume knob on the air board next to the turntables). Also be careful that the VU meter readings are not too low (about -20); this could result in hiss, which also does not sound good.



THE VU METER

Thanks for reading through this information. If you have any questions, please contact us; talk to us in person, call us on the telephone, or write to us via campus mail. The smooth running of this station depends on everybody's cooperation.

Have a good semester
Todd Kristel

PCN
21850

september 1982

WHRC News Format

5:29 :50 WHRC news theme begins and establishes, fades...
5:30 ...THIS IS WHRC, HAVERFORD, PA 1640 AM.
GOOD EVENING. IT'S 5:30 and HERE ARE
SOME OF TODAY'S HEADLINES...
IN WORLD NEWS...
IN NATIONAL NEWS... (or HEADLINES...)
IN LOCAL NEWS...
...THESE STORIES AND MORE AFTER THIS.

5:30 :30 one-half minute or minute Psa

5:31 :30 IN WORLD NEWS TODAY...

5:35 AND IN NATIONAL NEWS...

5:40 AND NOW FOR THE WEATHER...

5:40 :30 WHRC Legal I.D.

5:41 IN LOCAL NEWS...

5:44 AND NOW _____ WITH THE SPORTS NEWS...
5:48 (sports announcer: I'M _____ FOR WHRC SPORTS.)
evening announcements (movies, meetings, lectures)

5:48 WHRC news theme begins, establishes, & as it fades...
5:49 :55 THAT'S THE NEWS FOR TODAY, _____ & date .
5:50 THIS IS _____ FOR WHRC NEWS

weather.....936-1212
time.....846-1212
KYW, all news station.....106 AM

WHRC News Format

International
national

"This is WHRC, Haverford, 640 on your AM dial.
Good evening. It's 9:55 and time for the latest
international, local, and ~~national~~ news."

"In Philadelphia news today..."

(Two or three Philadelphia stories are sufficient. Two ~~ix~~ are the absolute minimum. If something extremely important happened in Philly on a particular day ie, Mr. Reagan comes to town or some troops from Garden decide to take over Center City Square, you may wish to concentrate on that and spend less time on the other two stories. In any case, make sure to get the facts straight. A one-sentence story is better than a wrong story. Stories are to be pulled from KYW, the Philly Inquirer, or any other news service that you can get your hands and/or ears on. It's a good idea to listen to Sheridan to know what else is going on-any g stories that they happened to have missed can be included here.)

"And now for the weather..."

8 (936-1212 is the number for the weather; unfortunately, it doesn't give the long-range forecast or the air quality report--these you can get from KYW, 106,AM.)

"In bi-college news..."

(Ideally, each night of the week would have a report on a bi-college event: Monday's story in the SSA report, Tues. is SC report, Wednesday is the Collection report, Thursday is a full weekend calendar with emphasis on concert/movie info and Friday we have the movie review. As of yet there's no one for SC news and Collection, and so the newscasters who broadcast on these days are left to fill in the extra time with a longer list of movie-lecture-meetings announcements. Part of the bi-college news portion each night should allow for announcements of these types, and these can of course be found in the Guide for the Perplexed and, more importantly, in the blue binder for Y&As. More newsy items can be found in the mail envelope hanging up in studio & marked staff "to be produced"; after you use this staff (mostly from releases from the personnel offices of both colleges) please initial it and indicate the date it was used and put it in the "completed news stories" envelope, so that the rest of us know not to use it again.)

"That's the news for today, date. It's for WHRC News."

I'm writing to you hopefully will
a response would be a newspaperman
* or on important sports-events nights

100-10000
100-10000



College Radio Log

Page # _____

Instructions:

Completed daily logs should show all programs, sign-on to sign-off. Typed logs are preferred but legibly printed logs will be accepted.

Musical Selections:

List every selection played together with name(s) of writer-composer and artist.

ALBUMS: List every selection played. Include writer-composer and artist. Do not give album title or number of cut.

THEMES: If a song is used as the theme of a show, indicate in "theme" columns whether used to open or close or both. If the theme comes from a background library indicate title and name of library in the writer-composer column.

be submitted. Please be sure air date and list number are included. Line out all music not aired.

Satellite Broadcasts:

Identify name of program along with originating source.

Do Not List:

Jingles, commercials, spot announcements.

PLEASE GIVE ON EACH PAGE:

Call Letters: _____

Date: _____

Automated, Packaged and Transcribed Programs:

Identify name of service. Copies of aired playlists may

Time	PROGRAM NAME	SONG TITLE	THEME		NAME OF WRITER(S)/ COMPOSER(S)	ARTIST
			Open	Close		
	True Culture	"Rude Boys Come to Play"			Cardiac	
	Lil Dee	Bang the Bass			Warlock	
	Lord Finesse	"Party over here"			Giant	
	Robyn Springer	"Makin' Moves"			Cardiac	
	A.D.O.R.	"Let it all hang out"			Atlantic	
	Marla Mar	"Back to Black"			Cardiac	
	Dead at Birth	"I Aint Got No Money"			MIS	
	Double XX Posse	"Head Cracker"			Big Beat	
	JVC Force	"Big Trax"			Big Beat	
	Two Short	"I want to be Free"			Jive	
	The Sundrops	Look			Turn of the Century	
	My Companion				"	
	Bad Religion	Generator			Epitaph	
	the cavedogs	Soul Martini			Capitol	
	Dag Nasty	Four on the Floor			Epitaph	
✓	Chris Mars	Horseshoes + Hand Grenades			Island	
	Red Hot Chili	Blood Sugar Sex Magik			WB	
	Nirvana	Nevermind			Subpop	



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Page # _____

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Time	PROGRAM NAME	SONG TITLE	THEME		NAME OF WRITER(S)/ COMPOSER(S)	ARTIST
			Open	Close		
	U2	"Even better" 12"			Island	
	The Nubian Crackers	Two for the Time			Big Beat	
	Room 252	"Total Look + the Style"			RAC	
	The Heartthrobs	"Outside"			A + M	
	D.J. Jimi	"Where they At"			Avenue	
	The Almighty R.S.O.	One in the Chamber			Tommy Boy	
	Mary J Blige	"You Remind Me"			MCA	
	W.K. & the Mad Circle	"Ghetto Serenade"			Priority	
	Pure	Greed (EP)			WB	
	Patricia Barber	A Dist. of Love			Antilles	
	Suicidal Tendencies	"Asleep at the Wheel"			Epic	
	Sonic Youth	"100%			DGC	
	Rhinobucket	Get Used to it			Reprise	
	Prague Spring	A Handful of Quietness			Braidwood	
	The B-52's	"Good Stuff"			Reprise	
✓	The Chills	Got Bomb			Slash	
	Of Cabbages & Kings	Hunters Moon			Triple X	
	The Gun Club	In Exile			Triple X	

OPERATION MANUAL AND DAILY LOG FOR STUDIO "B"....
WHEN MEN WERE MEN, AEONS AGO.

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Daily Log Sheets

QUICK DIRECTIONS

- NEWS:
1. Plug in the large black plug underneath the counter.
 2. Wait for Tuner to warm up.
 3. Switch Tuner to AM.
 4. On the Mixing Board, flip the switch marked "8" upwards and turn the large black knob labelled "3" to about 5. Make sure switch just above this knob is on P
 5. On the Navy Amp (just above mixing board) make sure that MONITOR LEVEL is on 5 or 6, and that the other knob is on SPEAKER. Make sure Speaker is plugged into EXTERNAL SPEAKER.

To record program, turn on cassette deck, insert tape, press PLAY and RECORD and adjust levels.

- REVIEWERS
1. Turn the knob on the right turntable to the appropriate speed and place record.
 2. Perform step 1 as above.
 3. Perform Step 5 above
 4. Turn the knob on mixing board labelled "6" to the point indicated by thje arrow. Enjoy!

STUDIO B OPERATION MANUAL AND DAILY LOG

ERRATA & ADDENDA

1. CART RECORDING: In the section on cart recording, the statement was made that to place the signal on the cart, one pushed RECORD and then START STOP in quick succession. Ce n'est pas vrai. All you have to do is push the record button. When you push the start button for the actual recording, the machine automatically places the signal on the tape for you. The former procedure was for a slightly senile cart machine which had problems recognizing the signal and stopping itself.
2. MICROPHONE MIXER is different. The Sony mike mixer has been replaced by an RCA mixer. Fiddle with the controls—they're identical to the Sony's. It also is turned on when the large black plug is plugged in.



**General Aviation
Manufacturers Association**

Suite 517
1025 Connecticut Ave., N.W.
Washington, D. C. 20036
(202) 296-6540

March 18, 1982

Dear Broadcaster:

At college radio conventions in Chicago and Washington, we've found tremendous audience interest in stories on technology and future careers. That's why we're mailing you, directly, news your audience might find important for their future.

First, we've just completed a study of aviation careers indicating strong future potential for electronics technicians, aerospace engineers and aircraft maintenance technicians. With upcoming retirements and the addition of 100,000 new U.S. aircraft by 1993, prospects look good. (One recent group of 1979 electronics grads received twelve job offers each.)

Secondly, in addition to the personal challenge and the fun of flying, we think there are definite career advantages in having a pilot's license to fly yourself, especially for those who want to travel in their careers. And now is an especially good time to look into it.

For the first time, airplane manufacturers will award \$100,000 in flight training scholarships on September 30, 1982. Fifty people who send in a coupon from participating local flight schools (no strings, no purchase necessary) will receive a grant of \$2,000 towards a pilot rating. And we have a toll-free number (1-800-331-1000) to offer information by mail and the location of some 1500 participating flight schools.

I think it's exciting news. These are stories that could be valuable to people in your audience. I hope you'll share the news with them.

Thanks,

Drew Steketee
Director of Communications

SUMMARY: full instructions follow.
Read them first.

Turning on the station:

Turn on in this order:

- 1) Main mixing board (switch in rear right).
 - 2) Distribution amp & compressor (two switches).
 - 3) Dining Center speaker switch.
 - 4) Mic mixer.
 - 5) New cart machine.
- (That's six switches total.)

Turning off:

Reverse above steps.

Setting mic mixer:

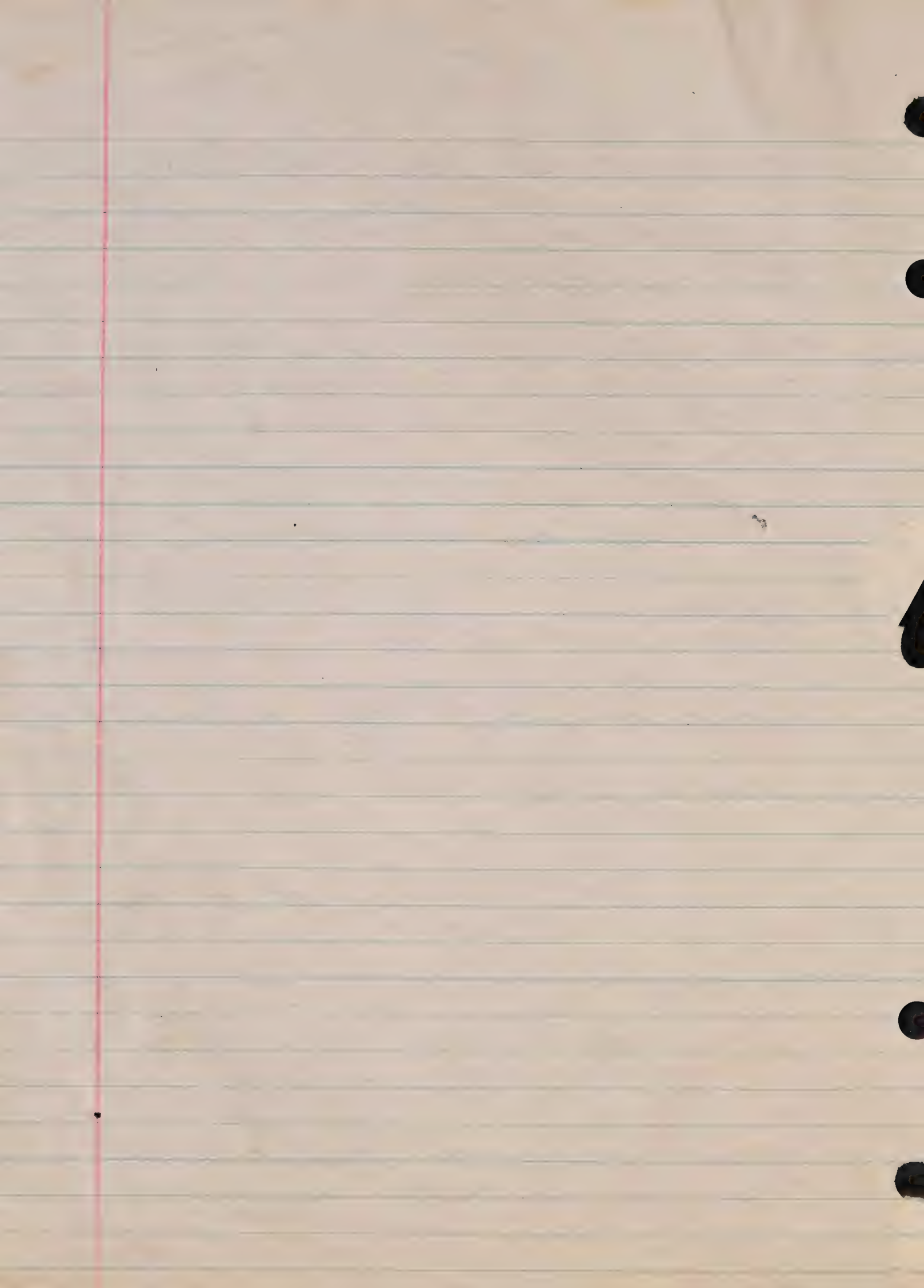
Mic 1 or Mic 2 at 8-9.

Master at about 5.

QUESTIONS? Call Don at 642-4211,
or Dave at 642-0123.

DO NOT SMOKE IN THE STUDIO.
Smoke ~~can~~ damages electronic equip-
ment. SMOKE ONLY IN FOYER.

Please keep the studio neat or I will
bash your fuckin' face in. — Who are you,
guy?

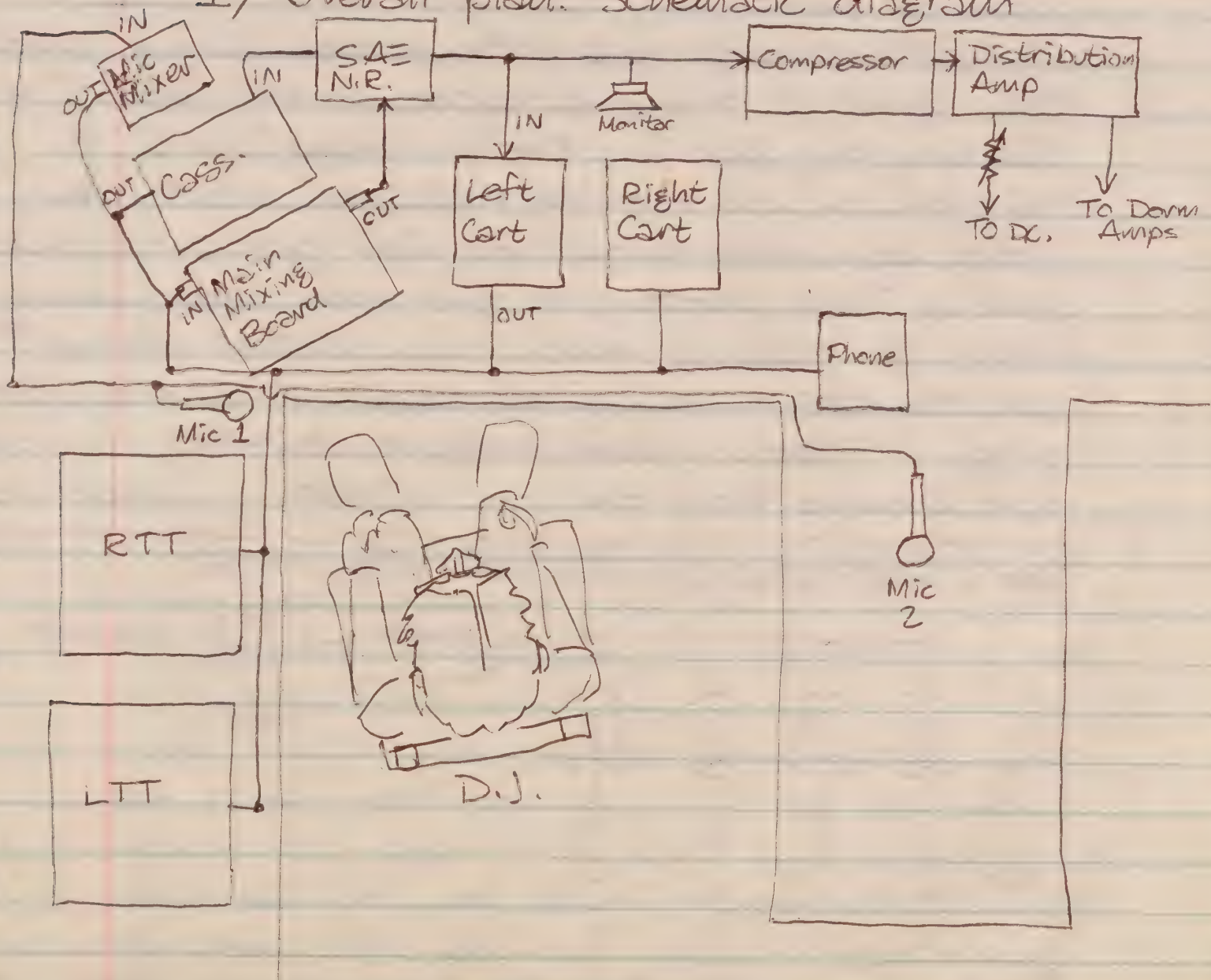


INSTRUCTIONS FOR RE-ORGANIZED STUDIO:

Studio A has been reorganized somewhat to make life easier for you, & to meet certain minimum standards for a studio (as set by IBS) in anticipation of FM.

Please read these instructions carefully; if you don't, you may find it impossible to run the station. Seriously. Would I lie to you?

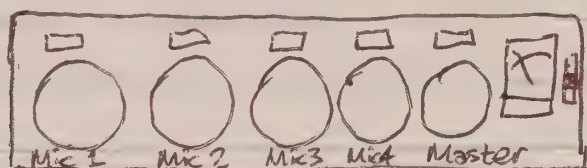
I/ Overall plan: Schematic diagram



II / Microphone Mixer (sitting on top of cassette deck)

All new, and just for you!

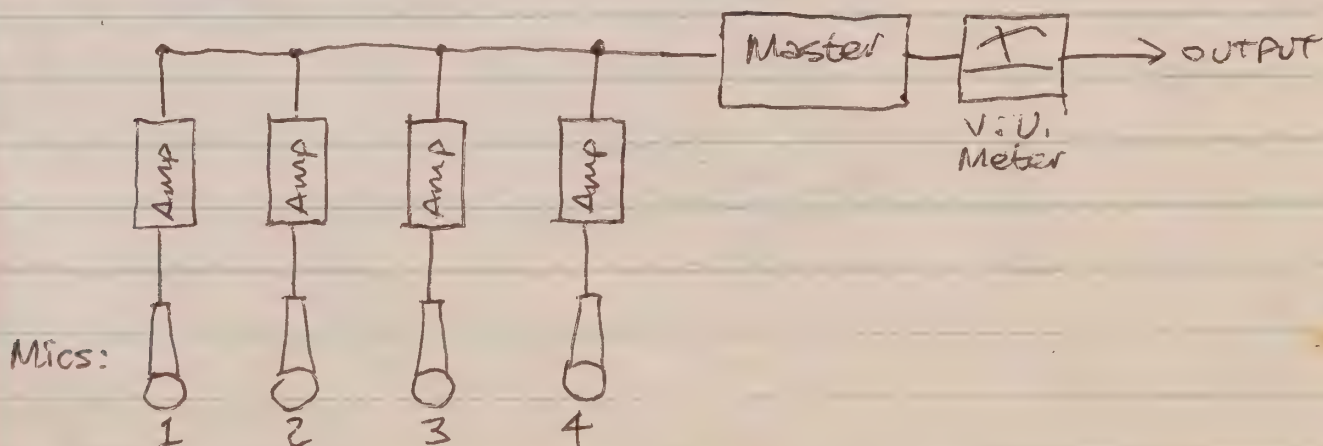
This must be turned on. Flip the switch on extreme right to middle position marked "ON." (I know, it's complicated.)



← A rough sketch

Oddly enough, the knob marked "Mic 1" controls the volume of the microphone marked "Mic 1" — similarly for Mic 2. Knobs marked "Mic 3" & "Mic 4/Line" do nothing right now, but can be fitted with mics should you wish to do a talk show (see a Tech person). In the mean time, leave them at zero to reduce hum. Master volume ^{***} controls the total, mixed output of all microphones — thus, if Master volume knob is at zero, no sound will emerge from the mic mixer. (NEXT PAGE →)

^{*} a rough schematic for technically minded:



^{*} Don't worry about "Tone Osc." — it doesn't concern you.

Mic Mixer cont.

The beauty of this system is twofold:

- (1) Now both mic volumes can be controlled separately. If you have a friend who's a loudmouth who wants to talk over the air at the same time you do, you can keep his mic volume lower so he won't drown you out.
- (2) The mic mixer gives additional simplification, so now you can keep your mouth further away from the microphone. Ideally, you should remain the spread of your hand, from outstretched thumb to outstretched little finger, away from the mic.

Okay— now here's how to work the thing:

- (1) Turn everything on.
- (2) Set Master volume on mic mixer at about $5\frac{1}{2}$.
- (3) Set the volume of the mic you or the announcer will use at 8 or 9. Thus, if you are announcing & engineering, set knob marked "mic 1."
- (4) When you or the announcer want to talk, just do as you have always done. Flip the knife switch above knob 1 on main mixing board to the B position & raise the volume (again, on the main

mixing board) until the V.U. Meters (on the main board) are peaking at close to 100 (but not over 100).

(5) Again, as you have always done: When finished talking, turn volume on main mixing board all the way down THEN flip the knife switch back to central position. (If you haven't been doing things that way, you had better start. Now.)

(6) Leave the mic mixer alone unless:
(a) you notice that its V.U. meter is going into the red. This will cause distortion, so turn your volume knob down (not Master).
(b) If two people want to talk, turn up the other mic as you did in Step 3 above. Then just follow steps 4 & 5. And, of course, you should match the level of each speaker — both speakers should make the V.U. meter on the main mixing board peak close to 100.

It's actually very simple. In general, you will be following the same procedure you have always followed for one announcer; but with two announcers, you adjust their levels separately on the mic mixer.

Finally, remember to turn off the mic mixer when closing down; & turn it on when signing on.

III / Cart machines

First, a warning. You had fuckin' well better treat the new cart machine (the tapecaster, marked "LCART") with love & respect. If anyone so much as scratches the paint on this beautiful machine, or abuses it in any way, me & Lionel & Dave will find you & destroy you.

If you have any doubts about your ability to use the new machine, DON'T USE IT. Use the old one, and get me to show you how to use it. Okay?

Now that I've got that off my chest...

You ask, why TWO cart machines?

Simple. Now you can segue carts together as you have done with records. This makes it easy to play playlist carts almost continuously, or to play two or more PSA's consecutively.

Using the new machine:

Gently insert cart until it is fully engaged in the machine. When ready to play, press yellow button marked "Start." If anything goes wrong with the tape or machine, press red button marked "Stop." Do not press red button marked "Record" until you ask me how to work the recording

part of the machine.

To release cart- **BE CAREFUL**. The release mechanism is not like the other machine. Press the green button, and then slowly pull the cart out. Don't yank, or you'll break the machine. Try it right now, so you get the feel of it.

One last thing- power switch is in back of machine. Up is on, down is off.

~~EX~~ (New cart machine controlled by pot 4 on mixing board (both marked LCAET). Old cart machine same as it has been- pot 5.)

IV/ New table

Ideally, the announcer will sit behind table, using mic 2, while an engineer cues records, runs board, etc. This is the best way to run a show. Team up with someone & try it.

If you are alone, keep logs on the table. Records too- they'll be more accessible that way.

V/ Final Note: If you don't understand, don't touch it. I remember one guy who shut the whole station off the air by touching one wrong button.

— Dan

10A
2838

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This manual is for the operation of Studio A, WHRC.
The Haverford Bryn Mawr Broadcasting Corporation.
Each Equipment chapter, and the Sheridan Chapter has a
troubleshooting section.

Prepared by Lionel Cassin
Operations Director, WHRC
1982

TURNING ON THE STUDIO FOR BROADCAST:

- 1) On the Mixing Board: turn Cue and Monitor Volumes to Zero
- 2) Turn on switch on Mixing Board, located at back of board on right side as you face the board. It is labelled "PROGRAM ON".
- 3) Turn on the Dining Center Speakers. Switch looks like a common light switch with a red light in it, located on the wall in back of and to the right of the mixing board and is labelled "PROGRAM ON".
- 4) Turn on Compressor and Distribution Amp: the two blue things in the right hand corner of the studio. Flick the two switches which say "PROGRAM ON". Above them should be two lit red lights.
- 5) Adjust Dining Center Volume, which is the little gray box growing out of the top right hand side of the blue rack. Knob should be set a little more than $\frac{1}{2}$ for the morning and full for the rest of the day.
- 6) Turn on cart machine and reel to reel if necessary.
- 7) Make sure Knife Switches above volume dials are in proper positions.
- 8) You are now ready to broadcast.

TURNING OFF:

- 1) Perform the above sequence backwards, shutting off equipment in the reverse order in which you turned it on.
- 2) Turn off the lights to the studio, and look behind you. Other than the clock and the SAE 5000, on top of the cassette deck, there should be no glowing lights. Listen for mysterious hums, such as turntables left on. Oh, that reminds me.
- 3) ALWAYS TURN YOUR TURNTABLE ENGINES OFF WHEN DONE WITH YOUR SHOW. IF THE ENGINES ARE OFF (little black throw-switches) MAKE SURE THAT THE ENGINES ARE DISENGAGED: I.E., THAT THING THAT LOOKS LIKE A STICK SHIFT, WHICH IS THE SPEED SELECT, IS BALANCED ON A PROJECTION, AND NOT IN ONE OF THE SPEED GROOVES. IF YOU WANT TO KNOW WHY THIS IS SO IMPORTANT, READ THE TECHNICAL SECTION UNDER TURNTABLES.

TURNTABLES:

A) PRINCIPLE

The turntables in studio A work on a very simple principle. There is a motor, turned on by the motor switch (see diagram). The turning shaft of the motor spins around merrily, about an inch away from the body of the main platter. To make the turntable go round, you insert a small rubber idler wheel between the turning shaft and the platter. The rubber wheel is actually controlled by the speed select stickshift. Thus, if you leave the stickshift engaged but not moving for long periods of time (overnight) the idler wheel develops "flats" which cause the music to vary slightly in pitch and causes rumble. So always place the stickshift on one of the projections.

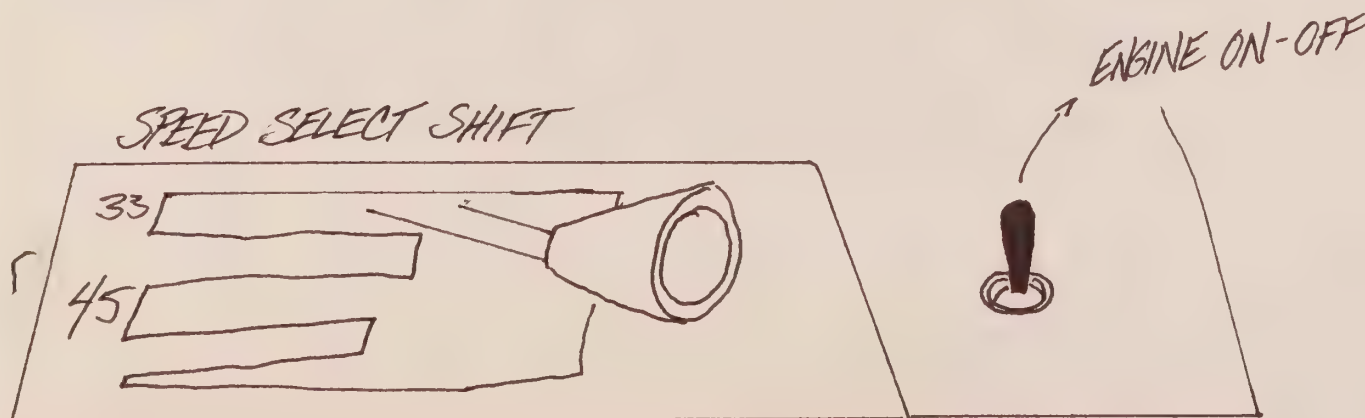
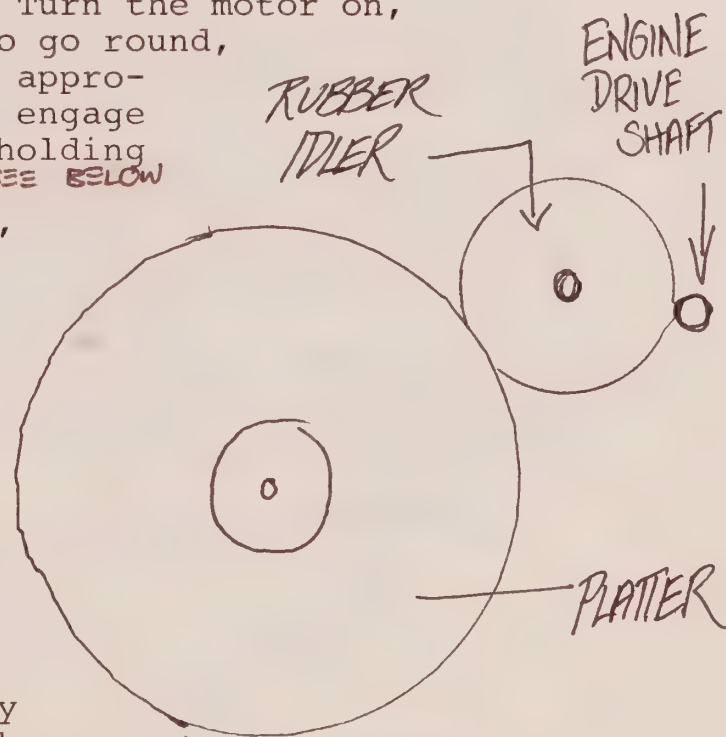
B) OPERATION

Should be pretty obvious. Turn the motor on, and when you want the platter to go round, just move the stickshift to the appropriate notch. For fast starts, engage the motor to the platter while holding the platter with your finger. * SEE BELOW. Otherwise, just cue your record, engage the shift and turn the motor off. Flick the motor on-off switch when the song goes on.

TROUBLESHOOTING:

If the platter moves, but no sound, it's probably the pre-amp (next page) but also check the wires which lead from the stylus/cartridge. Jiggle them very gently. Do this especially if there's a good deal of bass hum.

* NOTE:
What Lionel means is to hold the record that is on the platter. Never, never, try to hold the platter itself still while the motor is going. To do so wears the drive wheel down.



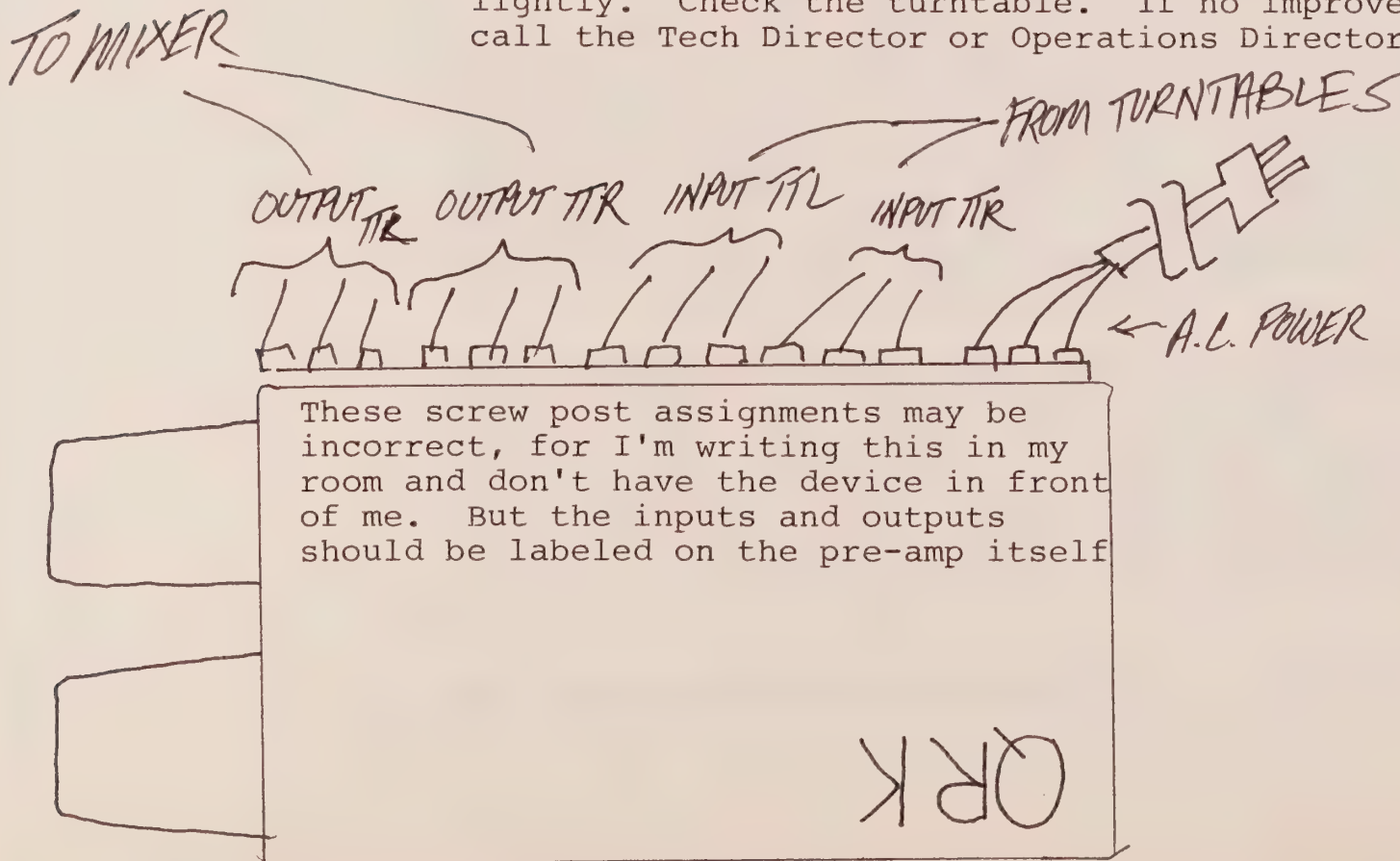
TURNTABLE PRE-AMPS:

On you stereo system, you just hook up your turntable to your amp/receiver and boogie the night away. Things are not so simple in the world of professional broadcasting. Your amp/receiver is actually a combination of receiver, pre-amp and power amp. The electrical signals that come out of the turntables are too weak for the mixing board to amplify sufficiently, so they must be pre-amplified. The turntable pre-amp is a little metal box located underneath the counter near the mixing board.

a) Troubleshooting:

When your turntables turn, but don't put out a signal, the problem probably lies in the pre-amp. CAUTION: when working with the pre-amp, realize that you are playing around with exposed wires carrying 120 volts A.C. (Killer Voltage). Try to get the Technical Director to risk his life first.

- 1) Find the turntable which is causing the problem.
- 2) Get on your back and go underneath the counter
- 3) If both turntables are no-go, make sure that the pre-amp is plugged in.
- 4) Find from underneath the turntable which is no-go. At the upper left hand corner should be a small round hole which is the pivot of the arm. From this round hole should be emerging some wires which go to the pre-amplifier.
- 5) Follow the wires to the pre-amp. Make sure that they are all hooked up to screws. Jiggle the wires lightly. Check the turntable. If no improvement call the Tech Director or Operations Director.



CASSETTE DECK:

- 1) APLD. Stands for automatic program locate device. The Japanese seem to have this peculiar talent in making the most mundane things sound like great discoveries. All the APLD is is a function which listens to the music on the tape as you fast-forward or rewind. When the APLD sees a blank (as in between songs) it stops itself and plays the next songs. Thus if you hit APLD 4 and FFWD, the APLD will go to the end of the 3 song and will start to play. BE CAREFUL if two songs bleed into one another, or a song has a long break between two sections, you can foresee the problems.
- 2) OUTPUT VOLUME: If you're getting no sound out of the tape deck, then it's probably this function. It's the small round knob at the extreme right on the bottom that says, you guessed it, OUTPUT VOLUME. Turn this up to at least 5, and to 7 if it's a quiet tape.
- 3) DOLBY, EQ, BIAS: If you have any questions about these functions, consult the tape case first. Dolby is your decision. It's a noise reduction system, which you must have ON when you record a tape. When you play back the tape, keep the Dolby on, or take it off if you want more treble. EQ is another tone thing which depends on what kind of tape you buy. If you have "Bob's Tape Co." or any kind of tape which costs \$1.50 for a package of 20, then the EQ should be set on 120 micro-seconds. If it's flashy and has all kinds of bogus frequency response charts and tape care hints included, it's probably 70 microseconds EQ. BIAS, like EQ depends on the kind of tape. There's a whole bunch of categories (FeCr, CrO2, Normal, Metal, etc.) and I really don't remember which is which. Read the tape box, but don't sweat it, I've never found it terribly important.
- 4) INPUT VOLUME: Mean what they say. They determine how much signal is coming into each channel of the tape deck. Try to set these knobs when you're recording, so that the needles brush the red section on the drum beats. Oh, I remembered, this deck has LED meters (the green things). Same difference. It should hit the hollow squares only on the drum beats.
- 5) PLAY, REWIND, STOP, FFWD, PAUSE, RECORD: Aw, C'mon guys.

CART MACHINE

- a) Broadcast Electronics Cart Machine: Is the present cart machine, and can play 1 cart at a time. You do not need to turn the machine on and off for your show. It turns itself on when you put a cart in and pull that lever to the right forward. Your cart is ready to play, and to do so, push the black button marked STOP. If, for any reason, you have to stop the cart in the middle of its play, push the red STOP button. Never push the stop button because the cart is done with its message, and you want to take it out of the machine before it stops turning. This will screw up the next DJ who uses the cart. He will start it and get silence. So always let a cart run to the end and stop itself, unless there's an emergency. NEVER LEAVE YOUR CARTS IN THE MACHINE WHEN YOU LEAVE::::THIS CAUSES PROBLEMS WITH THE CARTS AND JUST MAKES IT MESSY FOR THE NEXT DJ.
- b) This may be an act of sheer optimism but I hope to have in place soon a 4-SPOT CART MACHINE. This machine will have to be turned off and on, by some easily recognizable switch. You will have four cart machines in one. There will be a switch to select one of the four carts. Select your cart, place it in one of the machines, whose red light will light up. Set the cart selector switch to the number of the cart machine. When the cart is ready, push the green switch and some noise should come out. When done, the red light should come on, and you can remove the cart by GENTLY pulling the cart slowly out. More details later.
- c) PRINCIPLE: In a nutshell, a cart is an endless loop self-cueing, 8 track tape. When you make a cart and press RECORD, the machine automatically places a 16,000 hertz signal on the tape which neither you nor I can hear, but the cart machine can. The cart machine plays the tape, and when he sees the 16,000 hertz signal, he stops the tape, at the beginning of the message.

SAE 5000 NOISE REDUCTION UNIT: You shouldn't be concerned with that little black box on top of the cassette. It's always opn, and there's no need for you to adjust it. If you're troubleshooting, and you've gotten to the SAE, make sure that all three buttons on its front are OUT. The sensitivity slider should be, I think, around 7.5. Other than that, just leave the poor critter alone.

Troubleshooting: If the only output from the board is coming from the mic, probably some ~~ast hite~~ has pressed the INVERT button on the SAE in (or the TAPE MONITOR button).

If the SAE itself seems to be malfunctioning, press DEFEAT for a quick check before removing wires.

THE MIXING BOARD

FUNCTIONS:

- a) PGM MASTER sets the volume of the signal that's going over the air. DO NOT FOOL WITH IT. IF YOU TURN IT UP IN THE VAIN HOPE THAT YOUR PROGRAM WILL BE LOUDER, ALL YOU'LL END UP DOING IS OVERLOADING THE COMPRESSOR.
- b) CUE VOLUME sets how loud your cuing signal will be. Cue signal comes out of small speaker on left side of mixing console.
- c) OUTPUT is a three position switch marked "1-2-3". It should always be on 1, or you will not broadcast. The other two positions are dead.
- d) PHONE another three selector switch. If using a microphone, set the phones to program so you can hear the program while you talk.
- e) PHONE VOLUME....hopefully self-explanatory
- f) MONITOR VOLUME sets the volume for the speakers that you listen to in the studio. It does not affect what's going over the air.

TERMINOLOGY:

- a) INPUT POTS are the big black knobs.
- b) KNIFE SWITCHES are those horizontal switches just above each input pot.

TROUBLESHOOTING:

- a) Make sure the board is ON. (page 2)
- b) Make sure your knife switch is in the correct position. (i.e., to one side, and not straight out at you)
- c) Make sure the input pot is turned up.
- d) The MICROPHONE KNIFE SWITCH SHOULD BE OFF (straight out). As soon as you turn the mics on, that shuts off the monitor amp so you don't get any feedback.
- e) Mics should NOT be on CUE
- f) OUTPUT set to 1
- g) Monitor Volume up.
- h) If nothing yet, call director.
- i) If needles move, but no sound, check speaker connection.

THE COMPRESSOR

The compressor is the top device on the blue panel. The whole idea of the compressor is to compress the dynamic range of the music. Thus, when the music unexpectedly peaks, such as during a cymbal crash, or an ear-crushing solo, the compressor automatically brings the volume down, so that instead of wild changes in volume, you have a fairly consistent volume. Not only is the compressor during individual songs, but when you go from a song to the microphone. The volume of your voice over the air depends greatly on the distance between your mouth and the microphone, so that if you happen to be too close or too far from the mic, the compressor will automatically bring your voice down.

TROUBLESHOOTING: There is virtually no troubleshooting with the compressor other than making sure that it is on and that the knobs are turned to their correct positions. Since most of the knobs have only to do with calibration of the meter, it really doesn't matter if you set them on one or the other of the two pencilled circles. Make sure it is on.

THE DISTRIBUTION AMP

This baby amplifies the program signal and sends it to the various carrier current transmitters around the two campuses. Make sure it is on, and the selector is on Program. There's a long line of black pushbuttons near the bottom. Button #1 should be pushed in. Underneath these is another line of chrome throw switches with BMC, LUNT, BARC and the sort above them. They should all be UP. *The 3-position switch next to these has to be on "PROGRAM."*

THE CLOCK

Often gets out of phase and has to be corrected. There are three buttons on the back. From left to right they go: minute fast forward, hold and second fast forward. The minute FF is for really burning across the clock, and the second FF is for fine tuning. If you've overshot the time by a small amount, press the hold button and wait until the times converge and then release. Any break in power will set it to 12:00. Time is 846-1212.

THE PHONE:

Conversations on the phone can be played over the air. The phone is attached to the mixing board and is on the other side of the knife switch for TTR. CAUTION: keep your volume down (monitor) or you'll get feed back through the phone.

LEGAL ANNOUNCEMENTS

SIGN-ON (To be read by first DJ in the morning);

AT THIS TIME, WHRC BEGINS ITS BROADCAST SCHEDULE. WHRC, THE HAVERFORD, BRYN MAWR BROADCASTING CORPORATION, LOCATED IN HAVERFORD TOWNSHIP, IS OPERATED AS A CARRIER CURRENT STATION AT 640 AM. WHRC IS JOINTLY OPERATED BY THE STUDENTS OF BRYN MAWR AND HAVERFORD COLLEGES AND IS OWNED BY THE HAVERFORD BRYN MAWR BROADCASTING CORPORATION. STUDIO AND TRANSMITTER FACILITIES ARE LOCATED ON THE HAVERFORD AND BRYN MAWR CAMPUSES.

THIS IS _____, WELCOME TO WHRC
your name

This should be read by the first DJ of the day, and at no other time.

LEGAL IDENTIFICATIONS (To be read during the course of every show)

Format One:

"WHRC, Haverford Township" (minimal I.D.)

Format Two:

"This is the Voice of the Bi-College Community,
WHRC, Haverford Township, at 640 on the AM Dial"

Format Three:

"This is WHRC, ^{IN HAVERFORD TOWNSHIP,} the Haverford/Bryn Mawr Broadcasting Corporation, serving the Bi-College community for over 35 years, 640 AM."

I.D. must be given every hour, within three minutes of the hour.
It must be a legal ID

SIGN-OFF: (To be read by the last DJ of the day)

AT THIS TIME WHRC LEAVES THE AIR. WHRC, THE HAVERFORD BRYN MAWR BROADCASTING CORPORATION IS A NON-COMMERCIAL CARRIER CURRENT STATION OPERATED AT A FREQUENCY OF 640 AM AS AUTHORIZED BY THE FEDERAL COMMUNICATIONS COMMISSION. OWNED BY THE HAVERFORD BRYN MAWR BROADCASTING CORPORATION AND OPERATED BY THE STUDENTS OF BRYN MAWR AND HAVERFORD COLLEGES, WHRC'S STUDIOS AND OFFICES ARE LOCATED ON THE HAVERFORD COLLEGE CAMPUS, HAVERFORD TOWNSHIP.

THIS HAS BEEN _____

THANK YOU FOR LISTENING, HAVE A PLEASANT EVENING."

SHERIDAN NEWS

We receive wire news service from the Sheridan Broadcasting Network. WHAT on Conshohocken Blvd. picks the Sheridan signal from a satellite with their dish and sends it to us via a phoneline which is connected to the board under the label of "phone". Do not confuse this with the telephone which comes in on the other side of the right turntable. Since we pay a load of money for this service, I exhort you DJ's to use this as much as you can. Sheridan will make your show so much more professional and interesting, and you don't have to do a thing except play a 60 second cart or some mindless music between the two halves of the broadcast, which are separated by,,,you guessed it, 60 seconds. Most stations play an ad in this time, but since we are supposed to be non-commercial, we can't do that, and have to play carts about not smoking and starving children in Somalia.

CONSULT
FORMAT
SHEETS

Play a cart during the first commercial break; the 2nd break is a PSA so you don't need to play over it.

SCHEDULE: Each broadcast is at 10 minutes before the hour.

NEWS

Monday-Friday: Every hour from 6:50 a.m. to 10:50 p.m.
 Saturday: " " 6:50 a.m. to 8:50 p.m.
 Sunday: 12:50 p.m. and every hour 3:50-6:50 p.m.

SCHEDULE: (20 minutes after the hour)

SPORTS

Monday-Saturday: 8:20 am, 10:20 am, 3:20 pm, 6:20 pm
 Sunday: 3:20 pm and 6:20 pm

TROUBLESHOOTING:

Just underneath the light that blinks when the phone rings you will see two phone boxes, the lower one flesh colored with two red plastic knobs protruding from the left side. This is the terminal box for Sheridan. Put Sheridan on cue, and turn the cue up very high. Take some metal object, and place it across the two metal posts underneath the red plastic caps. Don't worry, there's no high voltages. Oh, those plastic things will unscrew to a certain distance and no more, so don't try to remove them. If you brush those posts with a screwdriver or some metal object and don't hear a clicking over the cue speaker, that means that the wire from the box to the mixing board has been disconnected. Call a director. If you hear the clicking but no news, then Sheridan headquarters got hit by a bomb.

USE OF SHERIDAN.

About 15 minutes before the hour, put the Sheridan on cue, and you will hear a continuous tone. Get some mindless music or a cart ready. At 10 to, the tone should stop and you will hear beeps and then the news will come on for 1 minute. 60 second gap and then the ~~second half~~ of the broadcast; 60 more seconds of PSA. Then more news.
next third

KEYS:

DD8 Double doors to studio, inner
DD2 Outer Double Doors to studios/Studio B/Record Lib
DD3 Main Office
DB2 Amplifier Room, Dining Center

CARTS:

Try to use all these carts during your show:

- a) PSA- the Public Service Announcement. A cart containing information which is useful or in aid of the public. No-smoking, drug abuse, even handy hints from the Selective Service. Since we are a non-commercial station serving the college community, its only fair to play these sometimes embarrassing carts. Some of them are amusing and many of them are truly helpful.
- b) PlayList Carts wanted to play playlist, but sick of hauling the records out. Pop these carts out and play them when you want a playlist song. Experiment, it can't hurt.
- c) PROMO means promotion for your own show, some other show, or campus wide events and news. Also promos for the station in general.

PLAYLIST:

We receive many records without paying for them. What the companies ask in return is some evidence that we have played these records on the air. The evidence is the Playlist which is sent back to the record companies. Our part of the bargain is that we play these records consistently. Thus, the fact that the playlist is a list of records that you should try to incorporate into your show. The playlist carts should make this fairly painless, but try to experiment. We on the staff hate to examine log sheet and call up people to bother about playlist, so just do it and don't worry if it's going to mess up your show. You may actually find something you like. As a rule of thumb, play at least 6 playlist songs during your show.

DAILY LOGS

Fill them out AND FOR GOD'S SAKE, NUMBER THEM. Put a c next to something that came off a cart. P for playlist. Put all data, such as date and name. IN THE COMMENTS SECTION, NOTE IF YOU FIND A RECORD MISSING WHICH YOU KNOW THAT STATION HAD. ANY BROKEN EQUIPMENT, OR SPECIAL EVENTS IN THE STATION. THE LOG IS YOUR MESSAGE TO THE STAFF, PUT EVERYTHING DOWN ON IT.

LEGAL RESPONSIBILITIES OF DJ'SA) RECORDS

- 1) Records are to be put away after use. They are to be put away alphabetically according to author. If I find Television's "Marquee Moon" catalogued under M one more time, I'm going to boot. Records left out on the counter should have a note on them as to who left them out and when he or she will have time to place them. Otherwise we will check the log sheets and kick some ass.
- 2) IF ANY DJ IS PROVEN GUILTY OF HAVING STOLEN AN ALBUM, HE OR SHE WILL BE IMMEDIATELY FIRED FROM THE STATION AND IMMEDIATELY BROUGHT BEFORE THE HONOR BOARD. There is no reason to steal a record. First off, it's not yours. Second of all, you can tape it in the studio. You are not to lend records out for any purpose.

B) KEYS

- 1) Every DJ has the responsibility to bring the key back to Security if he or she took it out. Please try not to lose it. ALSO, KEEP THE STATION DOORS LOCKED WHILE BROADCASTING. PEOPLE STEAL THINGS WHILE YOU ARE NOT WATCHING.

C) CLEANLINESS

- 1) Keep the goddam cigarette butts and food carcasses where they belong. Take your dishes back to the kitchen. Use the garbage can. *Smoking damages electronic equipment. Seriously. DON'T SMOKE.*

D) PROMPTNESS

- 1) Two shows missed without excuse and you're fired.

Lionel Cassin, Technical Director, WHRC—Bryn Mawr, Haverford
To Reviewing, Production, News and DJ personnel

OPERATION OF WHRC STUDIO B—WHEN MEN WERE MEN,
AEONS AGO

PART 1: TURN-ON

The Gladiator mixing board, Sherwood tuner, mic mixer and Navy Monitor amp can be turned on by going beneath the counter and plugging the large black plug that is hanging down into either of the two sockets. The turntables, bulk tape eraser, cassette deck and open reels are plugged in and need to be turned on individually for operation. For all devices, with the exceptions of the turntables and the bulk eraser, either a pilot light or the meters will begin to glow. Victory is clinched when a low, contented hum comes from the monitor speaker which is mounted on a shelf, up top to the right.

PART 2: INVENTORY

The Studio consists of

- 1 Tapecaster Cart Record/Playback unit
- 2 Sony 777 Open Reel Tape Decks
- 2 Rek-O-Kut Rondine TT's w/Stanton 500 cartridges
- 3 Sundry Microphones
- 1 Shure Mic Mixer/Production Master
- 1 Robins ME-99 Bulk Tape Eraser
- 1 Nakamichi 480 Cassette Deck
- 1 Gladiator 19 input mono mixer (LPB)
- 1 Sherwood Rack Mount AM/FM Tuner
- 1 AM-1249/U Standard Issue Navy Amplifier
- 1 JBL Monitor Speaker
- 1 TEAC A-7030 10" Open Reel Recorder
- Clock, Remote Control Unit for 777,
- Various cables, Tools, Parts, Carts
- and maintenance items.

PART 3: INTRODUCTION

First things first—this studio is considerably more difficult to operate than Studio A. A's monomaniacal purpose of simply getting the signal on the air cannot be compared to Studio B, whose main purpose is for complex interviews, production of carts, record reviewing, news transcription and complex production work. So please take the time out to read this manual carefully and become acquainted with this studio, for in addition to being more complex it is also more delicate and prone to self-destruction when abused. I will begin with the primary sound generating equipment—microphones, turntables, tuner and go on to the secondary sound generating equipment (i.e. that which can generate, but also record) which are the tape machines and lastly to the processors—amp, mixer and monitor speaker.

PART 4: TURNTABLES

The two turntables are located to the left, sunken in the counter. A single multi-position switch controls the entire operation. The functions of TTR's switch run thus clockwise: 33-OFF-45-OFF-78. TTL's functions are clearly designated. As usual, these turntables do not have auto-return, so watch records when approaching the end of a side, or the needle will rub against the label and cause considerable damage to both needle and record. TTR's light won't go on, but what the hey, because TTL's will. If you have a record which might have some minor skips in it, play it on TTR, which is tracked slightly heavier and can bash through skips better than TTL. The needles can back-cue, but try to avoid it.

PART 5: MICROPHONES

The three microphones are located around the counters are in operation at all times (i.e. you don't have to play with those switches on the stems.) The levels of the microphones are controlled by the Shure Mic Mixer, that little white box perched on top of the cassette. The knobs labelled "MIC 1", "MIC 2" and "MIC 3" control the respective microphones as they are labelled at their bases. As a rule of thumb, you should have these three knobs set at "6", but if you have some soft-spoken person on MIC 2, then up the volume and use the Mic mixer's meter as your guide. Then you go on to the master volume which should also be around 6. Don't worry about the lower box labelled "Production Broadcast Master", it has no function. If you're talking into the mic's and getting a readout on the meter then you're set. The mic output from the mixer eventually goes to the Gladiator mixer, which we will discuss later.

PART 6: TUNER

Get ready. The tuner is a very mercurial device, which should be treated with aplomb and respect. Don't mess with it if you're in a bad mood. Obviously there is an "ON-OFF-FM-AM" switch which is rather self-explanatory. You should not have to turn the tuner on with this switch, since it is connected to that large plug which you just plugged in. Thus use the knob only to select AM/FM. The "hush in/out" button is meaningless in the present application. The "filter narrow/wide AM" switch should be kept on wide unless the high frequency static is just too much. What this switch does is to take out all the treble and concentrate on the voice, but you shouldn't have to use it most of the time. If the tuner starts to cut out and you get a loss of signal, fiddle with the tuning knob, and it should come back on. The little meter in the dial is a signal strength indicator, and when tuning in a station, you should adjust the frequency such that it is vertical.

PART 7: CART MACHINE

This is probably the most important piece of equipment in the B studio, and should be treated by those only who know how to operate it. The first thing is that the power to the cart machine is controlled by an on-off switch in the rear. Unlike the cart machine in A studio which does keep its motor running unless there's a cart in it, the Tapecaster will keep going as long as it's turned on. Although rugged, the motor can be burned out if left on for extended periods of time, and will certainly cut down on the lifetime of the machine. So always turn it off when you are done. When on, the "STOP" button will light up. To play a cart, simply insert the cart snugly, so that the "START" button lights up, and then push the "START" button. There's no volume control located on the machine itself, so the loudness must be controlled by the Gladiator. When the cart is done, the "START" button will go out and the "STOP" button will go back on. To stop the cart in the middle, simply press the "STOP" button. To remove the cart, push the green button immediately to the right of the cart. DO NOT TRY TO REMOVE THE CART WITHOUT PUSHING THIS BUTTON, OR YOU WILL BREAK THE MACHINE. There's a fuse in the back, and an emergency output volume control, but you shouldn't need to fuss with these. The meter will not register playback level, it is only a record meter.

7A: RECORDING

Take an erased cart and place it in the machine. Push the record button, and then push the "START" and "STOP" buttons, one after each other quickly, to place the cart "signal". This signal will tell the cart machine to stop the tape just at the beginning of your message. Get your microphone signal and any other signal running through the board and begin to do a test. Talk into microphones, play records. OOOPS!!! first push the "RECORD" button; this will not make the tape machine begin to actually record, but it will allow the signal to enter the machine and be registered on the dial. While talking into the microphone, slowly raise the red record KNOB until you have it at a good level, right at the edge of the red section. When you are set and ready to roll, simply push the start button, and do what you have to. The tape will stop when the machine has reached the signal which you placed at the beginning.

1. Turn on machine—Switch in back
2. Place cart in machine—"Stop" button should glow.
3. Push record button and then "START"... "STOP"
4. Push "RECORD" again and set level with "RECORD GAIN" knob.
5. Push "START" and record your message.
6. Label cart with file folder labels. Include: Contents (Title), the last thing said (outcue) and the approximate time duration of the cart.
7. Turn off machine—switch in back.

PART 8: SONY OPEN REEL RECORDERS

Both of these machines, located in the right hand counter can play back tapes recorded at either 3.75 or 7.5 I.P.S. Only Open Reel A can record. The power switches are located at the lower left-hand corner.

PLAYBACK 2 TRACK/4: Determines whether you will record/play-back two stereo sides of tape, or one four-track side. Keep on 2 unless you are specifically doing a four-track job.

RECORD SELECTOR: Determines whether you will record onto Channel 1, Channel 2 or both channels simultaneously.

RECORD KNOBS: Small inner knobs control mic volume, outer knobs control the line volume for each channel. Since there are no mic inputs to the machines as they are currently set up, all you have to use are the outer knobs.

PLAYBACK KNOBS: Controls the output volume for each channel. Keep at 6 or 7 as a rule of thumb.

SMALL ANONYMOUS PUSH BUTTON: Otherwise known as pause. Does not lock like most pauses, but will stop the tape as long as you hold it. This pause is incredibly quick and accurate, so do not pre-empt and cut off tape too early.

RECORD: Push grey outer case towards the wall and push red center downwards. The machine will immediately begin to actively record.

MONITOR: Chooses what sound source the meters will meter—input to the deck ("SOURCE") or what has just been recorded onto the tape ("TAPE"). The heads on an open reel deck are placed such that you can listen to what you have just recorded while you are recording. Do not monitor or listen to the tape deck while actively recording unless you have it going through Cue. If not, you will set up a feedback loop which will take the output of the tape deck, amplify it and shoot it back to the tape deck, ad infinitum, syn-droming and blowing the entire continental United States to Kingdom Come.

8A: TO PLAY A TAPE

1. Get an empty reel and place it on the right hand shaft. It's nice to have rubber caps to hold the reels down but not necessary.

2. Get the reel that you want to record and place it on the left hand shaft. Take the tape end and thread it through as shown on the diagram.

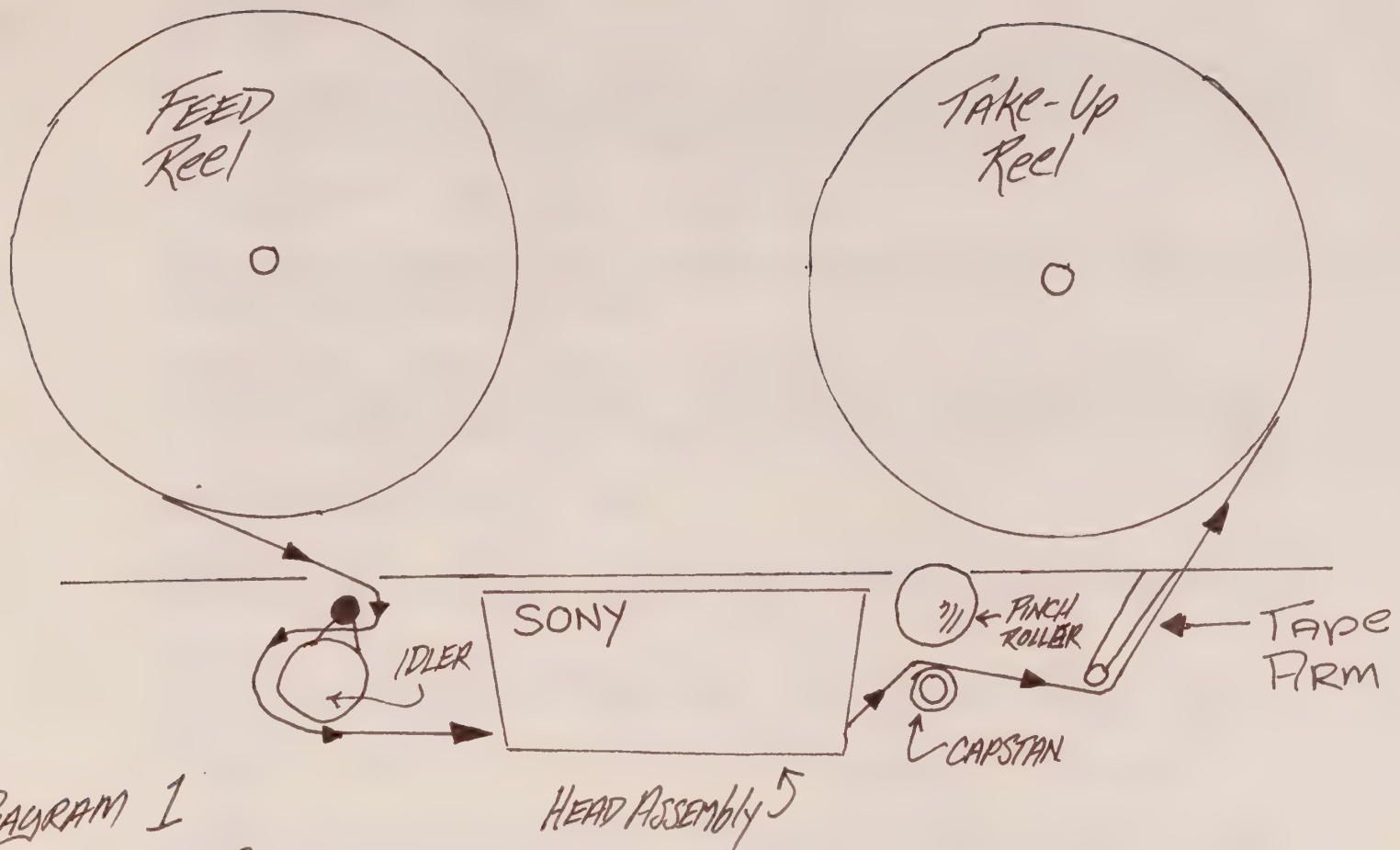


DIAGRAM 1
SONY 777 TAPE PATH.

Thread the tape thusly and push the play button (white with circle above). The monitor should be on "TAPE", 2 Track, and the playback levels at around 7. If nothing registers at first, fast forward the tape (white button, right pointing arrow) to a point where you know there's a signal. If the tape refuses to move at all, make sure that the Tape Arm (i diagram above) is pulled to the left, and that the power is on. If the tape moves and you still don't get a signal, pack it up and go home. (after checking that it's going through the board properly.)

8B: RECORDING (for Open Reel A only)

1. Load the tape as explained in step 1 before. This time it should be a clean tape.
2. Choose the proper record selecting. Usually you'll have it on stereo. Choose proper speed. (H=7.5, L=3.75)
3. Put MONITOR on "SOURCE"
4. Get a test signal running to the machine. (The radio or studio A is a good constant signal)
5. Turn the outer "RECORD" knobs to about 5
6. Adjust the knobs so that the meters are identically brushing the red area.
7. Get your actual signal ready (record, KYW news report)
8. Activate the record button and watch it go!
9. Turn it off when done. (PS—Tape counter doesn't work!!!.....on either!!!!!!)

PART 9: TEAC A-7030

The TEAC is quite similar to the Sony's with the major difference being its capability to handle 10" reels whereas the Sony's can only take up to 7".

TAPE PATH is the same as the Sony's

EDIT & CUE should not be messed with. I still really haven't figured out what they do.

MIC & LINE are now mashed together according to function rather than track as with the 777's. Same goes for the output knob to the far right. Mic is unnecessary to deal with

TAPE COUNTER works. Yeah!

RECORD works. Yeah!! Push the button AND PRESS PLAY. the little red light should glow.

MONITOR, TAPE SPEED & REEL are identical to the 777's or self-explanatory. (The TEAC can handle smaller reels)

TRACK is identical to the 777's "Playback 2 Track/4".

PHONES jack is provided. But Beware! The levels on this machine can be murderous. Turn down output before playback.

FUNCTION KNOBS run thusly from left to right:

REWIND--FAST FWD--PLAY
STOP

PART 10: CASSETTE DECK

An exquisite machine, and since it is my personal property, you better read this especially carefully.

PLAYBACK

1. Push Power on. Give a few seconds for warm-up
2. Push EJECT. Insert tape.
3. Close door. Make sure the DOLBY, EQ, etc match that of your tape.
4. Press play. No output level control on this so all is controlled by the mixing board.
5. MEMORY is when you come to a song that you know you are going to want to come back to. At the beginning of the song, press counter reset for 000. Later on, push rewind, and when the deck comes to 000, it will stop itself. Great.

RECORD

1. Load tape as explained above. Get past leader tape (a few seconds)
2. Press RECORD, PLAY simultaneously and then PAUSE
3. Run the signal through the machine and set the levels, just brushing red.
4. Set-up and release pause. Way To GO!

PS. Again watch out for the earphones...earcrushers!

PART 11: MIXING BOARD

The Gladiator is going to be the hardest piece of equipment for me to explain, so have patience. When you plug that large black plug in, you should here some circuit breakers click close, signally that the Gladiator is powering up.

MONITOR SELECT should be perpetually on "PGM". AUD no longer exists, EXT does the same as PGM, and the machine is turned off with the plug.

MON VOL is disconnected. The monitor volume is controlled by the large black knob on the Navy Amp marked "MONITOR LEVEL", just above the mixing board.

CUE VOL is obvious. When cuing turntables, it is crucial that you keep this dial set to that level marked with the black arrow. If you turn it up any louder when cuing records, there will be this impressive subsonic rumble which will kill the speaker.

MASTER controls the program output level. It is already adjusted and locked. Don't mess with it.

INPUT SWITCHES are fifteen of them. The first three—(MIC 1-2, 3-4 and INPUT 5) are disconnected. The knife switches determine which of the four large knobs will control your particular input. For Inputs 6-9, the knife switches decide whether they will be sent to Channel 3 or 4. For 12-16, they decide whether the input will be controlled by 7 or 8. The large knobs marked MIC 1-3 and MIC 3-4 are disconnected. Knobs 5 and 6 control ONLY the two turntables. All the operating knobs have CUE.

CHANNEL KNIFE SWITCHES are located just above the large knobs. All are labelled with A on the left and P on the right. P refers to program, A to Audition, a function that this machine possessed in its happier youth, and in between if OFF. At all pains, the first four knife switches from the left should be kept on P. For reasons not exactly comprehended by me, these switches boost the amplifier level. If they are not on program, you have to overcrank the output levels on the tape decks, and the turntables simply will not register on the meter

METER speak of the devil. This meter is cute and effective. As before, try to keep signals brushing the red. Don't push the meter—it is a replacement part and held in with very little force. If you push it, it may fall into the board.

CUE PHONES allows you to listen to cue through headphones. Volume is controlled by CUE VOL.

11A: OPERATION

In explaining operation of the Gladiator, I will have to refer to the Navy Amplifier. The 1249 is a very rugged and simple device. The red light should go on. The knob on the right (MONITO LEVEL) is your volume control for the speaker up on the shelf. The knob on the left decides whether you will listen through the speaker or the headphones. Because of certain modifications that I had to perform on the amplifier to get the headphones volume down to a bearable level, do not place the selector knob on SPEAKER/PHONES; this will place a tremendous strain on the amplifier. Have the switch in either SPEAKER or PHONES. Now that your trying to operate the Gladiator, put the volume at 5, the volume which is indicated by the arrow.

TURNTABLES controlled by Knobs 5 & 6. Turn the tables on and place the knobs at the levels indicated by the arrows. On the whole, the right turntable is the better, for tracking and fidelity.

The input index describes where the other inputs go.

PRECAUTION #1 unlike the mixer in Studio A, this mixer does not automatically shut off the monitor when you switch the microphones on. So when you are about to speak, switch the selector on the 1249 to PHONES, and monitor your program through the headphones. If you are not careful, you will set up a feedback loop and get high pitched screaming all around you.

PRECAUTION #2 is again about feedback loops, but this time with the recording equipment. When you are recording any thing on any of the recording devices, first make sure that the OUTPUT OF THAT MACHINE IS NOT RUNNING THRU THE BOARD. If it is, you will again get a feedback loop. If you must listen to what is being put on the machine, through the machine, listen to it through CUE.

PART 12: BULK ERASER

Is that grundgy little black box squatting to the left of the turntables. Cart machines do not automatically erase tape while recording, like reel to reels or cassettes, so you must erase carts before hand.

1. Place the cart flat on the top of the box and push button. HUMMMMM
2. Slowly revolve cart through an entire turn, flip over slowly, spin again
3. Slowly remove cart from machine till it is full arms length from the machine. Release button.

That's it for Studio B. Enjoy, turn it off, and sin no more.

WHRC

Mr. Robert Williams
3400 Center Square West,
Philadelphia, PA.
19102

Mr. Williams;


Please find enclosed a preliminary set of notes on the incorporation of the WHRC organization. I use the word preliminary because they are certainly not in any sort of final format. I leave that to a time after we have further discussion. What I have tried to do is to detail how we would like to see the organization run. I have very little experience in these types of matters, so it is quite likely that you will suggest changes in the wording etc.

We would like to see the daily operation and financial control in the hands of the board of directors, whether or not this is called for in the wording of what is enclosed I don't know. We also have an idea that we would prefer not to get too involved in specifying detail within the charter beyond what is needed. Again your experience in these matters will be our guide. There are numerous other small items to discuss, probably best left to discussion after you have reviewed these notes.

I have also enclosed the section of the application pertaining to the legal qualifications of the applicant. If you have any questions about this matter I can put you in touch with the attorney we have been working with in Washington.

In any case, I will be in touch with you within the next couple of days to discuss things further. At least in these notes we have a starting point. I am waiting to send anything to the presidents of both the colleges, so that we might have something a little more concrete for their review. Thanks very much for your time. I will be in touch.

Sincerely,


Larry Taylor, Business Director

haverford college
haverford, pa. 19041
215-649-1200

Exhibit 1

1st draft.

Enough about ties with school.

Controlled by Haverford & Bryn Mawr.

The applicant, Haverford-Bryn Mawr Broadcasting Incorporated, is a non-profit corporation based in Haverford PA and dedicated to education through broadcasting. The applicant will be indirectly controlled by Haverford and Bryn Mawr colleges, and staffed primarily ~~with~~^{by} students ~~within~~ from these institutions. The corporation's expressed purpose is to provide those members of the two schools the opportunity to participate in every phase and to the greatest extent possible in the programming, operating and management of the radio station, through and under the supervision of the corporation. This allows those students who participate the opportunity to learn about all phases of broadcast operation through experience on the station, a valuable and important phase, of their college Education.

The station's programming also seeks to educate, by featuring recordings of, and discussion of traditional artists from a varied cultures. In this way the station seeks to promoting both a greater understanding of the listener's own cultures, as well a greater cross cultural understanding through identification of varied cultural background through music.

Give better introduction.

Focus more on administrative details use direct observations
for colleges
something about serving two colleges

More about supplementing programs.

Remember FM's

allow complete operation

The applicant, Haverford-Bryn Mawr Broadcasting Inc, was formed in 1982 at the impetus of the students and the administrations of Bryn Mawr and Haverford colleges. Recognizing the need for and the benefits to be derived from an educational station located in the applicants area, it was decided that after some 30 odd years of carrier current broadcasting the community might be better served the extension of this broadcast service to all those living in the applicants area.

Haverford-Bryn Mawr Broadcasting Inc. was formed in response to a number of concerns. A primary concern was expressed by the colleges that their primary responsibility for educating lay in the classroom, and that while they supported an FM undertaking they felt the responsibility ought to lie in an organization which could exert more direct control over the station. This conclusion comes from the ~~realization~~ that the Boards of Management of two liberal arts colleges would have other pressing items on their agenda when they met and that they might not be able to provide adequate monitoring of a stations programming and operations during their meetings. It was with this in mind that Haverford-Bryn Mawr-Broadcasting Inc was formed.

The corporation's board is formed in part by persons appointed by the two colleges, allowing them an indirect control over this instrument designed to supplement their educational programs. ~~See~~ Each college appoints 3 of 8 directors to the company. The applicants directors

are all currently residents or employees within the proposed service area which keeps them further in touch with the programming ~~to~~ broadcast by the applicant. By the nature of the Board's ability to be more directly responsible than that of many college boards, and the ability of the station to serve two distinct educational institutions we feel Haverford-Bryn Mawr Broadcasting uniquely solves many of the potential problems associated with college broadcasting.

The applicant seeks to educate directly in two ways. The applicant seeks to help educate future broadcasters by offering them training, and when merited, experience in all possible phases of ~~managing~~ broadcasting including operation, engineering, programming and station management. We feel that college broadcasting offers a unique opportunity to those qualified, to learn first hand about broadcasting.

The applicant also seeks to educate through its programming. By providing alternative musical programming based in traditional musical forms the applicant will ~~be~~ attempt to promote greater understandings of all cultures and their interrelationships. Also, by providing the community greater access to the cultural resources provided by the colleges in the form of distinguished lectures, academic experts in discussion and classical recitals and concerts, the applicant seeks to make these resources available to more of the community.

Watch for overlap!! look to exhibit!!

Exhibit 2 Forthcoming after meeting w/ BOD

Exhibit

Explanation of Objective and Programming Policies.

The applicant's objectives fall into two main educational categories. One, the applicant seeks to use the station, in conjunction with the student bodies of Haverford and Bryn Mawr Colleges, to supplement the current academic program offered by the two institutions, by providing ~~experience~~ training and experience in the operation and management of the station. Experience is an invaluable asset in practical aspect of education; and the unique experience provided by the station will serve students well both in the area of career choice, and the contributions which they might make to ~~that field~~ the broadcasting field.

The applicant's second main category of educational potential is an integral part of the station's programming policy. Within the format of entertainment the applicant believes that it can provide, through alternative programs, primarily musical in content, a means of understanding cultural and cross cultural backgrounds. The applicant seeks to promote an identification with and an understanding of the relations between, different cultures through the station's musical programming.

Ties between forms and eras will be stressed, with special attention being paid to the similarities and complementing formats of completely different musical formats.

More practical explanation of what we want to do exactly, now we'll do it.

Present a variety of music in broadcast.

more ~~present~~ ~~formats~~ ~~present~~

Exhibit # 7

Applicants Objective and Programming Policies.

The applicant's objective in filing for the acceptance of the station falls into two main categories: 1) The education of the public through provided programming and 2) The providing to the students of Haverford and Bryn Mawr Colleges the opportunity for training and experience in broadcasting.

The applicant seeks to educate ~~the~~ through a number of ~~ways~~ ^{programs}. First, by offering a musical format based in traditional musical forms, and using this to tie together various types and eras of music, the applicant seeks to promote greater cross cultural and cross generational understanding. This is to be accomplished through a showcase of programming providing for the inclusion, and interaction of various types of music, particularly those which aren't featured by commercial broadcasters.

Also, the applicant seeks to extend the cultural resources of the two colleges to the greatest extent possible to members of the ~~surrounding communities~~ listening area who would otherwise not have the opportunity for this enrichment. ~~The appli~~ Through the presentation of some of the colleges distinguished visitors and professors who are experts in their field, both in the broadcasts, of ~~lectures~~ ^{lectures} & discussions of current interest and of interviews, and the presentation of recitals and other concerts provided by the colleges, the applicant seeks to extend the sphere of those who may benefit by the resources of two fine educational institutions.

The second main objective is to provide the students of ~~the~~ Bryn Mawr and Haverford

Public
Interest.

local
community...
service

colleges the opportunity for training, and when possible experience in all phases of broadcasting including: Operations, Engineering, Programming and ~~Plant~~ Management. This opportunity is invaluable for students considering a career in any phase of broadcasting, and may help them ~~of~~ greatly in providing contributions to the industry and public in later years.

Programming Policy:

Insofar as the applicant believes in education as a cultural phenomenon as much as one developed in the classroom, the applicant seeks to provide programming of a general education, rather than instructional. The applicant seeks to provide, through the unique opportunity of non-commercial educational broadcasting, access to programming reflecting upon a wide variety of cultural and intellectual areas, as well as providing a ~~key~~ format for local news and public affairs dissemination.

DRAFT

ARTICLES OF INCORPORATION OF
HAVERFORD-BRYN MAWR BROADCASTING, INC.

In compliance with the requirements of 15 Pa. S. §7316 the undersigned, desiring to be incorporated as a non-profit corporation, hereby certifies that:

FIRST: The name of the Corporation is HAVERFORD-BRYN MAWR BROADCASTING, INC.

SECOND: The location and post office address of the initial registered office of the Corporation in this Commonwealth is Haverford College, Haverford, Pennsylvania 19041.

THIRD: The Corporation is incorporated under the Non-profit Corporation Law of the Commonwealth of Pennsylvania for the purpose of conducting exclusively charitable, religious, scientific, educational and literary activities within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any successor United States Internal Revenue Law) by:

(a) Organizing and operating a radio station to serve Haverford College, Bryn Mawr College and the surrounding communities with alternative, local interest and educational programming; and

(b) Providing the students of Bryn Mawr College and Haverford College

with the opportunity to learn about and participate in all phases of radio broadcasting.

The Corporation shall engage in all activities properly related to the foregoing, including the requesting of funds from individuals, corporations and other exempt organizations for financing the services to be provided.

raising money

Semantic error.

FOURTH: All activities of the Corporation shall be subject to the following restrictions:

(a) No part of the activities of the Corporation shall be the carrying on of propaganda or attempting to influence legislation.

(b) The Corporation shall not participate in or intervene in (including the publishing or distributing of statements) any political campaign on behalf of any candidate for public office.

(c) The Corporation shall neither have nor exercise any power, nor shall it engage directly or indirectly in any activity that would invalidate its status (1) as a corporation which is exempt from federal income taxation as an organization described in Section 501(c)(3) of the Internal Revenue Code of 1954 or (2) as a corporation, contributions to which are deductible under Sections 170, 2055(a)(2), 2106(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1954.

overwrite? What if they change laws or section numbers.

(d) The Corporation does not contemplate pecuniary gain or

profit, incidental or otherwise to its members or to any persons who are, from time to time, exercising the rights and powers of persons, and no part of the net income of the Corporation shall inure to the benefit of any such person, provided that the Corporation may pay reasonable compensation and may make other reasonable disbursements and distributions in the performance of its proper purposes.

FIFTH: The term for which the Corporation is to exist is perpetual.

SIXTH: The Corporation is organized upon a non-stock basis.

SEVENTH: The Corporation shall have no members.

EIGHTH: In the event of dissolution of the Corporation, all of its assets and property of every nature and description whatsoever remaining after payment of liabilities and obligations of the Corporation shall be paid over and transferred to a corporation or other entity exempt from tax as an exclusively charitable, educational, literary or scientific organization under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any successor United States Internal Revenue Law) having substantially similar purposes and no portion of said assets and property shall inure to the benefit of any officer or

FCA
R17
56

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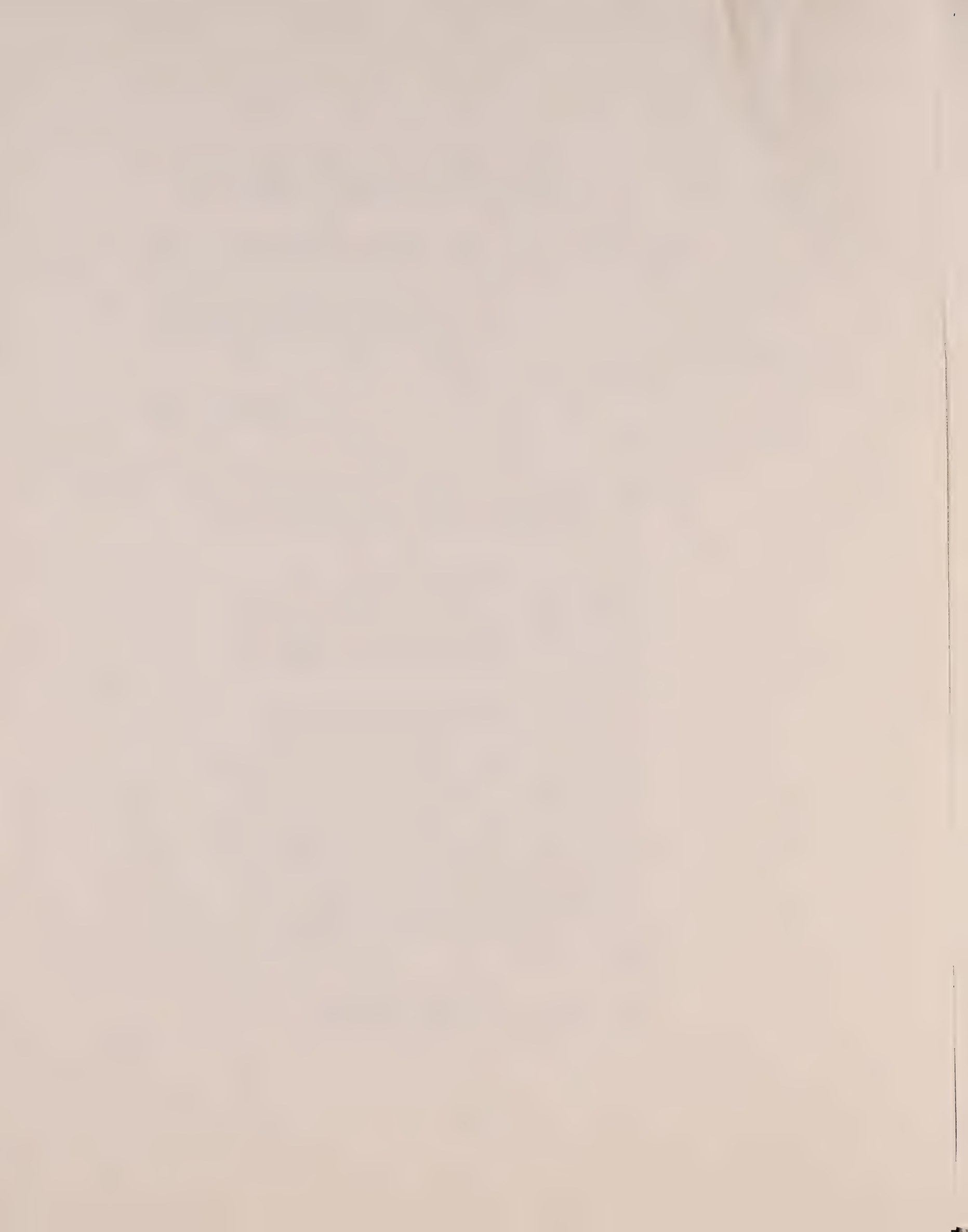
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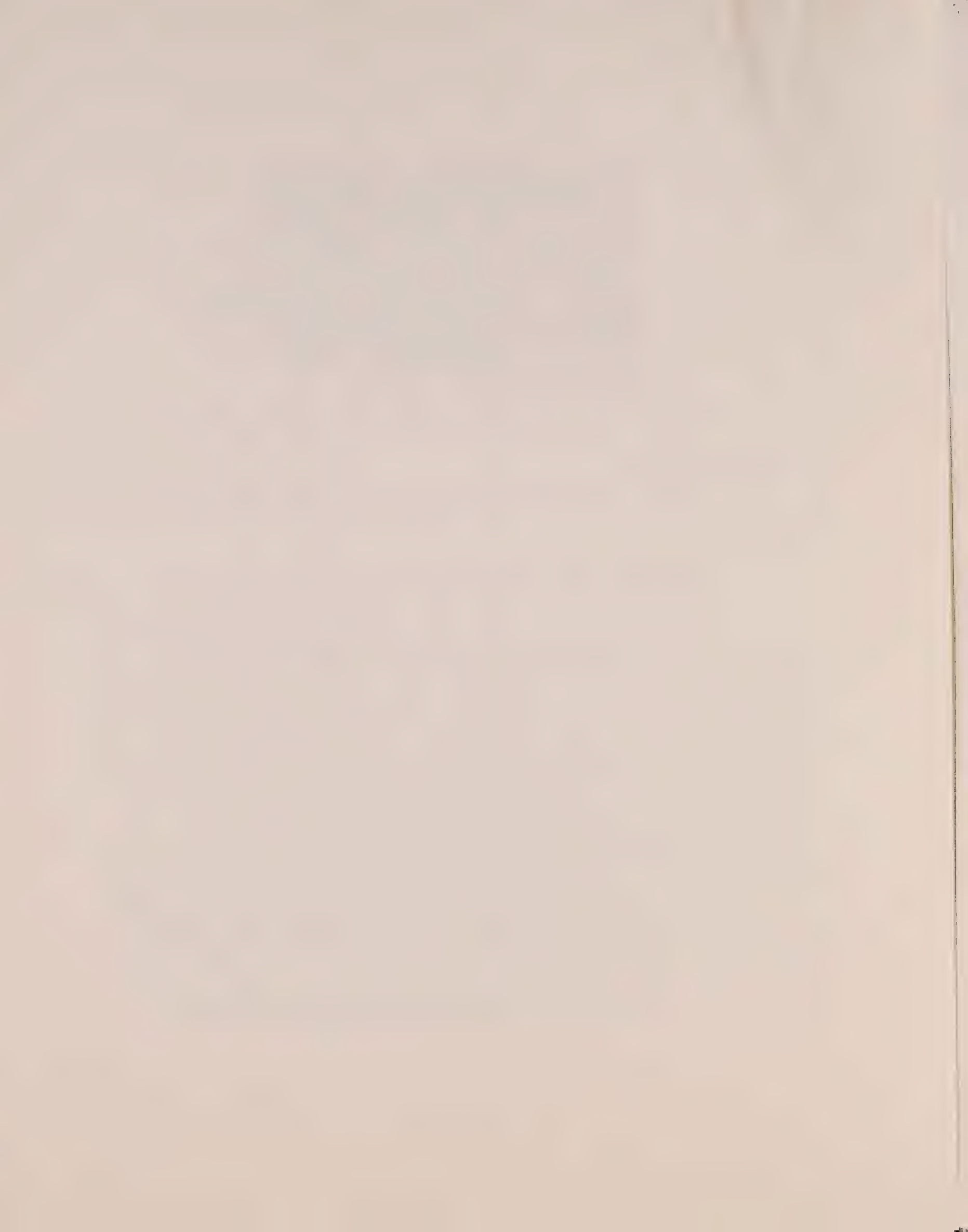
profit, incidental or otherwise to its members or to any persons who are, from time to time, exercising the rights and powers of persons, and no part of the net income of the Corporation shall inure to the benefit of any such person, provided that the Corporation may pay reasonable compensation and may make other reasonable disbursements and distributions in the performance of its proper purposes.

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Intercollegiate Broadcasting System, Inc.

This is to certify that

WHRC

has been granted Membership in the Intercollegiate Broadcasting System, Incorporated.

In witness whereof we have hereunto set our hands and seal
this day of *August 14, 1975*



For the Board of Directors

[Signature]
President

[Signature]
Secretary

BY-LAWS

OF

HAVERFORD-BRYN MAWR BROADCASTING, INC.

Article I

Board of Directors

Section 1. Number. The Board of Directors shall consist of eight persons.

Section 2. Term and Election. Each director shall serve for a term of one year and thereafter until a successor is appointed. Three directors shall be appointed by Haverford College. Three directors shall be appointed by Bryn Mawr College. At the annual meeting the six directors thus appointed shall elect two additional directors who shall be persons unaffiliated with either college who are residents of the communities surrounding the colleges. Vacancies in the board of directors shall be filled for the unexpired term in the same manner.

Section 3. Meetings. The board of directors shall meet at least twice each year. The annual meeting of the board of directors for the election of directors shall be held during the month of September or at such other time and at such place as the board may from time to time determine. Regular meetings of the board of directors shall be held at such time and place as the board may from time to time determine. Special meetings of the board may be called at any time by the chairman or not less than two directors. All meetings of the board of directors may be held within or without the Commonwealth of Pennsylvania.

Section 4. Notice. Written notice of the time and place of all meetings of the board shall be mailed or delivered at least five days in advance of the meeting.

Section 5. Quorum. One more than one-half of the board then in office shall constitute a quorum for the transaction of business at any meeting of the board.

Article II

Officers

Section 1. Officers Generally; Election. The officers of the corporation shall be a president, vice president, secretary, treasurer and such other officers as the board deems desirable, none of whom need be a member of the board of directors. The same person may hold any two or more offices. In addition to the powers and duties set forth in these By-Laws, each officer shall have such powers and duties as are usually related to their offices and as the board may determine by resolution. All officers shall be elected at the annual meeting by the newly constituted board and shall serve until a successor is elected.

Section 2. President. The president shall control and manage the property, business and affairs of the corporation subject to the policies and directions of the board.

Section 3. Vice President. The vice president shall assist the president in the performance of his duties and shall perform the duties of the president in the event of his absence, incapacity or death, subject to the policies and directions of the board.

Section 4. Secretary. The secretary shall keep the minutes of all meetings of the board and shall have charge and custody of the records of the board and the corporation.

Section 5. Treasurer. The treasurer shall have charge and custody of all funds of the corporation, shall maintain an accurate accounting system and shall present financial reports to the board in such manner as the board may from time to time determine.

Article III

Indemnification

Section 1. Right to Indemnification. The corporation shall indemnify any person who was or is a party or

threatened to be made a party to any threatened, pending or completed action, suit or proceeding either civil, criminal, administrative or investigative by reason of the fact that he is or was a director, officer or employee of the Company or is or was serving at the request of the corporation as a director, officer or employee of another organization against expenses (including attorneys' fees), judgments, fines and amounts paid in settlement actually and reasonably incurred by him in connection with such action, suit or proceeding to the extent that such person is not otherwise indemnified and the power to do so has been or may be granted by statute. For this purpose the board of directors may, and on request of any such person shall be required to, determine in each case whether or not the applicable standards in any such statute have been met, or such determination shall be made by independent legal counsel if the board so directs or if the board is not empowered by statute to make such determination. No indemnification shall apply to acts of gross negligence or willful misconduct.

Section 2. Indemnification Not Exclusive. The foregoing indemnification shall not be deemed exclusive of any other right to which one indemnified may be entitled, both as to action in his official capacity and as to action in another capacity while holding such office, and shall inure to the benefit of the heirs, executors and administrators of any such person.

Section 3. Insurance and Other Indemnification. The board of directors shall have the power to (i) purchase and maintain, at the corporation's expense, insurance on behalf of the corporation and on behalf of others to the extent that power to do so has been or may be granted by statute, and (ii) give other indemnification to the extent permitted by law.

Article IV

Amendment of By-Laws

These By-Laws may be altered, amended or repealed by the directors at any meeting of the board.

Adopted: , 1982.

Haverford-Bryn Mawr Broadcasting, Inc.

Delegation of Duties to
Board of Managers

Recognizing that the overall and continuing responsibility for the operation of a radio station licensed to Haverford Bryn Mawr Broadcasting, Inc. rests with the Board of Directors, that Board of Directors hereby delegates certain duties to the Board of Managers of that station. This delegation is subject to immediate revocation by the Board of Directors without cause.

The Board of Managers shall consist of up to seven individuals who shall be the Business Manager, Music Manager, News Manager, Operations Manager, Personnel Manager, Programming Manager and Technical-Engineering Manager of the station. Original appointments to those positions shall be made by the Board of Directors from among students of Haverford College and Bryn Mawr College. Thereafter, appointments to those positions shall be made by the Board of Managers with the consent of the Board of Directors. Each Manager shall make a report to the Board of Directors each year concerning the operation of the department for which he or she is responsible.

The Board of Managers shall conduct the day-to-day operations of the station in a manner consistent with the general policies established from time to time by the Board of Directors. The Board of Managers shall make recommendations to the Board of Directors with respect to all matters affecting the station. In the interim between meetings of the Board of Directors, the Board of Managers shall have the power to fill vacancies in the Board of Managers on an "acting" basis. The Board of Managers shall have the power to expel any Manager and reassign the duties associated with that position. The Board of Managers shall have the responsibility for selecting and maintaining the staff to run the station and the responsibility for programming the station.

The Board of Managers shall have no power to borrow money or make expenditures in excess of available

funds. The Board of Managers shall have no power to enter any employment contract. The Board of Managers shall have no authority to enter any contract for a period longer than one year.

Decisions of the Board of Managers shall be made by majority vote in a meeting of which all Managers have reasonable notice and at which at least four Managers are present. Expulsion of a Manager shall require the affirmative vote of at least four Managers.

Subject to changes made from time to time by the Board of Managers, each Manager shall be responsible for the operation of the relevant department of the station having the following general description of duties:

Business Department:

Manager

- (1) Serves as the chief fiscal officer of the station, responsible for budgeting, bill paying and for station purchases.
- (2) Oversees fund raising for the station.
- (3) Helps to coordinate FM operations.
- (4) Recruits staff to help within department.
- (5) Obtains necessary licenses and approvals from FCC and others.

Music Department:

Manager

- (1) Oversees the maintenance of and acquisitions for the station's record library.
- (2) Coordinates and selects play list albums.
- (3) Represents the station to record companies.

- (4) Responsible for developing the station's musical programming goals.

Staff

- (1) Catalogues and maintains record collection.
- (2) Assists in the compilation of the playlist.
- (3) Reviews and recommends new acquisitions.

News and Public Affairs Department:

Manager

- (1) Coordinates the national news service with the local news reports.
- (2) Produces in-depth news and public affairs programming.
- (3) Produces public service and promotional announcements.

Staff

- (1) Announcers to present live and taped news, weather and sports broadcasts and public service programs.
- (2) Reporters to gather news information and to write copy.

Operations Department:

Manager

- (1) Manages the daily operation of the station, office and studio.
- (2) Represents the station to the community as nominal head.

- (3) Helps to coordinate station departments.
- (4) Responsible for the lawful compliance of FCC broadcast regulations.
- (5) Keeps running report of station progress.
- (6) Reports promptly to Board of Managers and Board of Directors any complaints received by the station about its programming.

Staff

- (1) Assists Manager in monitoring studio operation.

Personnel Department:

Manager

- (1). Monitors the performance of station staff, keeps staff records.
- (2) Works with programming director to schedule staff.
- (3) Publishes the station newsletter.
- (4) Acts as a liaison between the staff and the Board of Managers.

Staff

- (1) Assists the Manager.

Programming Department:

Manager

- (1) Designs programming format, emphasis and schedule.
- (2) Monitors programming quality.

- (3) Surveys the community to determine programming interests.
- (4) Directs station publicity and promotions.

Staff

- (1) Assists Manager.

Technical Department:

Manager

- (1) Responsible for the purchase and the maintenance of all studio equipment.
- (2) Works in coordination with engineer to ensure the optimal transmission of signal.
- (3) Works with engineer to maintain all technical standards within FCC requirements.
- (4) Provides production facilities, both in the studio and remote, for all departments.

Staff

- (1) Provide required checks of equipment.
- (2) Assist in remote broadcast production.

After: Concerned w/ organization.
"BOM shall determine the structure"

? Treasurers

Business Department:

Manager

- (1) Serves as the station treasurer, responsible for budgeting, bill paying and for station purchases.
- (2) Oversees fund raising for the station.
- (3) Helps to coordinate FM operations.
- (4) Recruits staff to help within department.
- (5) Obtains necessary licenses and approvals from FCC and others.

Music Department:

Manager

- (1) Oversees the maintenance of and acquisitions for the station's record library.
- (2) Coordinates and selects play list albums.
- (3) Represents the station to record companies.
- (4) Responsible for developing the station's musical programming goals.

Staff

- (1) Catalogues and maintains record collection.
- (2) Assists in the compilation of the playlist.
- (3) Reviews and recommends new acquisitions.

News Department:

Manager

- (1) Coordinates the national news service with the local news reports.
- (2) Produces in-depth news programming.
- (3) Produces public service and promotional announcements.

Staff

- (1) Announcers to present live and taped news, weather and sports broadcasts and public service programs.
- (2) Reporters to gather news information and to write copy.

Operations Department:

Manager

- (1) Manages the daily operation of the station, office and studio.
- (2) Represents the station to the community as nominal head.
- (3) Helps to coordinate station departments.
- (4) Responsible for the lawful compliance of FCC broadcast regulations.
- (5) Keeps running report of station progress.

Staff

- (1) Assists Manager in monitoring studio operation.

Personnel Department:

Manager

- (1) Monitors the performance of station staff, keeps staff records.
- (2) Works with programming director to schedule staff.
- (3) Publishes the bi-weekly newsletter for station.
- (4) Acts as a liaison between the staff and the Board of Managers.

Staff

- (1) Assists the Manager.

Programming Department:

Manager

- (1) Designs programming format, emphasis and schedule.
- (2) Monitors programming quality.
- (3) Surveys the community to determine programming interests.
- (4) Directs station publicity and promotions.

Staff

- (1) Assists Manager.

Technical Department:

Manager

- (1) Responsible for the purchase and the maintenance of all studio equipment.

Technical Department (continued):

- (2) Works in coordination with engineer to ensure the optimal transmission of signal.
- (3) Works with engineer to maintain all technical standards within FCC requirements.
- (4) Provides production facilities, both in the studio and remote, for all departments.

Staff

- (1) Provide daily checks of equipment.
- (2) Assist in remote broadcast production.

HAVERFORD-BRYN MAWR BROADCASTING, INC.

Minutes of Organization Meeting of Board of
Directors held on at

Present

being a majority of the Directors of HAVERFORD-BRYN MAWR
BROADCASTING, INC. (the "Company"), were present.

Organization

called the meeting to order and
served as Chairperson of the meeting and acted
as Secretary.

Articles of Incorporation

The Chairperson said that (s)he had been informed
that the Articles of Incorporation of the Company had been
filed on , 1982 with the Secretary of State in
Harrisburg, Pennsylvania, and (s)he presented a copy of the
Articles in the form they had been so filed.

Bylaws

The Chairperson presented a Consent of Incorporator
dated , 1982 and the Bylaws adopted for the Company

by the signer of such Consent. The following resolution was adopted:

RESOLVED, that the Bylaws which were adopted by and attached to the Consent of Incorporator dated , 1982 and which shall be inserted in the minute book of the Company be and they hereby are in all respects approved, ratified and confirmed as the Bylaws of the Company.

Corporate Seal

The Chairperson then presented a proposed form for the corporate seal of the Company and the following resolution was adopted:

RESOLVED, that the seal in the form presented to this meeting, an impression of which shall be made upon the minutes of this meeting opposite this resolution, bearing the inscription "Haverford-Bryn Mawr Broadcasting, Inc. Corporate Seal 1982", be and it hereby is approved and adopted as the corporate seal of the Company.

Election of Additional Members of the Board of Directors

RESOLVED, that are elected as additional members of the Board of Directors to serve a one-year term.

Election of Officers

The next business to come before the meeting was the election of officers of the Company. The following resolution was adopted:

RESOLVED, that the following persons be and hereby are elected to the offices of the Company set opposite their respective names, to serve in accordance with the Bylaws of the Company and at the discretion of the Board of Directors until their successors shall have been elected and qualified:

President -

Vice-President -

Secretary -

Treasurer -

Payment of Expenses

RESOLVED, that the Treasurer of the Company be and hereby is authorized and directed to pay and discharge all taxes, fees and other expenses heretofore incurred or to be incurred in connection with the organization of the Company and to pay all persons for all expenditures heretofore made by them in such connection.

Books of Account and Corporate Records

RESOLVED, that the Secretary and the Treasurer of the Company be and they hereby are authorized and directed to procure and obtain the necessary books of account and corporate records for the Company.

Appointment of Managers

RESOLVED, that the following persons be and hereby are elected to the positions set opposite their respective names:

Delegation of Duties

RESOLVED, that the Delegation of Duties to Board of Managers as attached hereto is adopted.

Bank

The Chairperson said that it would be in order for the Company to authorize the establishment of one or more depositories for its funds. (S)he suggested that a bank account requiring the signature of any ~~two~~ of the following - President or Vice-President ~~and~~ Treasurer or Secretary - be opened with _____ Bank, _____, and (s)he presented a printed form of resolution for that purpose submitted by the Bank. The following resolutions were adopted:

RESOLVED, that _____ Bank, _____, is hereby designated as a depository of the Company; and that the resolutions set forth in the printed form thereof presented to this meeting and attached to these minutes be, and the same hereby are, adopted and approved.

RESOLVED, that the proper officers of the Company be authorized to execute and deliver all such documents, including without limitation signature cards and certified resolutions, as any one of them

may deem necessary or appropriate to establish a bank account with said bank.

Application to Federal Communications Commission

*President
Business Manager of W*

RESOLVED, that the ~~Business Manager~~ is hereby authorized and directed to prepare and file with the F.C.C. on behalf of the Company an application for a broadcast license and to take any and all actions appropriate to see that such a license is granted as soon as possible.

There being no further business, the meeting was adjourned.

Secretary of the Meeting

Minutes of the 3/22/88 WHRC Board of Directors Meeting

Present: Robert Brickman--Haverford S.C. Treasurer, Diane Davison--General Manager, Attorney Tom Gowen, Michelle Hester--WHRC Arts and Promotions Director, Chuck Heyduk--BMC Student Services Director, Michael Hripesak--WHRC Personnel Manager, Stephen Jenks--WHRC Operations Manager

Absent: Mary-Lou Allen, Gail Vogels, Steven Watter

The board meeting began at 5:55. The first order of business was the approval of managers for the 1988-89 academic year effective immediately:

Mike Meenan '90--Business Manager
Matt Hansen '89--Programming Manager
Stephen Jenks '90--Operations Manager
Michael Hripesak '90--Personnel Manager
Jen Waits '89--Co-Music Manager
Alex Gerberick '89--Co-Music Manager

The managers were approved. The directors then approved Steve Jenks and Michael Hripesak as co-general managers effective at the end of Diane Davison's term on May 15, 1988. WHRC is still looking for a technical director to take over for Steve Falchek at the end of the current academic year.

The next order of business was discussion of the A.M. carrier current plans at Haverford. All faint possibilities for F.M. broadcast fell through over the past year, so the managers decided to revamp the carrier current system which would allow all students to receive WHRC in their dorms. The desire for carrier current was affirmed by the Haverford student body through the approval of a fall plenary resolution.

Diane reported that Radio Systems--the company who did the carrier current engineering survey said that in order to service all dorms and apartments transmitters would need to be installed at eighteen points on campus at a total cost of \$17,500. Haverford would pay all the capital expenses. If at any time Bryn Mawr wants to install carrier current they will pay their own capital expenses as well. Installation by Radio Systems would cost an additional \$2,000, but physical plant may be able to do the installation instead.

Radio Systems recommended that installation take place over three years in groups of six of the eighteen points at a time. The installation of each of the groups of six would cost \$2,100 for initial hookup and \$465 per month for the phone lines. Diane also mentioned alternatives to this which included using the cable company, and the possible a

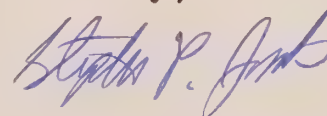
central phone system at Haverford (which may happen in three years or so).

She then said that Alan Crosman--the Haverford business manager--informed her that the College and Bell of P.A. jointly owned eighteen wires (that are not being used) which could be used to work as a central phone system to the dorms and would cost only \$2-3 per month. After some discussion the board recommended that this alternative be strongly considered and that if it did not work another board meeting would be needed before the more expensive proposal could be put into operation. Mr. Gowen also recommended that the station look into getting grants from foundations to pay for some or all of the capital expenditures for the carrier current and/or new equipment for the studio. Finally the board decided that it would be best to get a loan from the college to pay for the capital expenditures all at once rather than to pay separate amounts over time.

The next issue was the status of WHRC's one month trial period currently being conducted at Bryn Mawr. Although the students approved the idea of speakers in Erdman the food service has been difficult to deal with according to Diane. The speakers had to be put in the smoking room which has offended some smokers and not reached many non-smokers. Mr. Heyduk said that the problems may have had something to do with recent changes in the SGA, dean's office, and food service management. The board recommended talking with the heads of the food service again and perhaps convincing them to allow the speakers to be moved to the back room where WHRC would get a broader audience, but to otherwise proceed with surveys of the students after the month as was agreed upon by both student governments. They also suggested that tapes of shows could be played in the student center at night in order to reach a larger number of people.

Finally, some suggestions about the three vacant managers spots were made--two at BMC and one from the community. They were (forgive the spelling) Mr. Berenson, Mrs. Finan, Joe Gamboi, Steve Cary, and George Rentz. Mr. Gowen ended by requesting that a financial statement which no one had with them at the meeting be included with the minutes.

Sincerely,



Stephen P. Jenks

We currently
have \$5,832
in our account,
Steve.

BUDGET FORM (Please type) Spring Semester ¹⁹⁸⁸~~1986-87~~

CLUB NAME WHRC

Bi-College ✓
BMC only

All checks will be requested from :
SGA Treasurer ☐
HC Treasurer ☒

ACTIVITY AND DATE

INVOLVED

AMOUNT REQUESTED

BUDGETED leave
blank

[illegible]

TOTAL \$29,872.50 \$2,373

If organization has a bank account, how much remains?_____

Does your organization plan to raise money or use outside support? Details on back, please.

DIANE DAVISON
President

HC/ 10 HPA #2C
Address and box number

896-6398
Phone number

Treasurer

Address and box number

Phone number

HCA
12/16
200

WHRC Agenda Board of Directors Meeting 3/22/88

1. INTRODUCTORY REMARKS
2. APPROVAL OF WHRC BOARD OF MANAGERS
3. DISCUSSION OF A.M. CARRIER CURRENT PLANS
4. DISCUSSION OF BRYN MAWR STATUS

Proposed WHRC Managers 1988-89

*General Manager: Diane Davison
Business Manager: Mike Heenan
Programming Manager: Matt Hansen
Operations Manager: Stephen Jenks
Personnel Manager: Mike Hripcsak
Music Managers: Jen Waits, Alex Gerberick
*Technical Manager: Steve Falchek

All managers will take office effective immediately and continue through the '88-89 academic year

*Until Graduation May 15, 1988

March 25, 1987

Minutes of the meeting of the Board of Directors , WHRC

The meeting began with cheery introductions from all sides: in attendance to the event were: Mary Lou Allen -8th Dimension, Diane Davison- WHRC, Thomas Gowan, Esq. - community advisor, and alumnus, Margaret Russell- WHRC, Gail Vogels- Career Planning, and Steve Watter- Dean. Absent: Shirley Mason Shakespeare.

The first order of business was to elect the Board of Managers of WHRC for the 1987-8 school year, active immediately:

- A. Diane Davison `88 HC: General Manager
- B. Adam Cifu `87 HC: Programming Director
- C. Steven Falcheck `88 HC: Engineering Director
- D. Ellen Hauser `90 BMC: Business Director

All of the nominations were approved.

The second and most important order of business that was scheduled for discussion was the status of the WHRC FM application. The Board was informed of the problems that have arisen in the past months, namely that WXPB, the University of Pennsylvania radio station was in need of expanding their frequency range in the suburban Philadelphia area. Since Cabrini College had applied for the same frequency as HBMBI and Villanova, complicating matters even further, it was resolved that a new solution was needed for the problem of crowded airspace in our area, and the proliferation of applicants for such limited frequency openings.

Here's what we've worked out. WXPB, U of P, will be taking the frequency that HBMBI and Villanova have applied to the FCC. In return, Villanova University will begin proceedings to apply to the FCC for WXPB's old frequency, with Cabrini College and will cease it's obligations to HBMBI. There are several reasons why we have decided not to join with Villanova University in the quest for an FM station. Primarily, there is the financial concern. We just can not come up with the kind of money that it is going to take for Haverford and Bryn Mawr to

share the expenses of building a brand new transmission tower. The administration has been less than supportive, and although we have gotten written support of the student's council's of both HC and BMC, they don't have the bucks, either. (Need I say that to raise the extra \$10,000.00 dollars that we would need would take one heck of a bakesale...). Cabrini and Villanova have more in common in their radio needs, namely, they both have big communications departments, both bigger sports, and Catholic schools etc. etc. So, HBMBI is beginning proceedings to widen the frequency of WHHS, Haverford High School Radio, and join with them, with their higher frequency in a time sharing plan similar to that which we had agreed with Villanova University.

The benefits of this new and improved plan for FM at Haverford and Bryn Mawr are: to join with WHHS will be beaucoup cheaper, as they are already an FM station, and have all of the substantial equipment needed for FM broadcasting, and that the FCC will appreciate and accept this solution, that pleases everyone, reasonably, despite the problem of airspace. All in attendance agreed to the great compromise, and Tom Gowan suggested that we try to pull some strings with alumni and professors of Haverford and Bryn Mawr who might be involved with the Haverford Township Board of Education. I should mention that Diane will be meeting with the General Managers of all radio stations involved in the big compromise sometime in the next two weeks.

One closing note: we still do not have an adequate Board of Directors, according to the charter of HBMBI. We are still looking for another concerned member of the community, (an alumnus?) and two members representative of BMC.) Keep you ears open and spread the word...

Respectfully submitted,

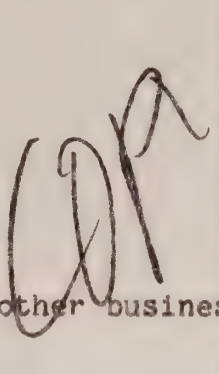


Margaret S. Russell

Haverford-Bryn Mawr Broadcasting Inc
Haverford and Bryn Mawr Colleges
Haverford, PA 19041
(215) 649-1200

MEMO

TO: Board of Directors
FROM: Larry Taylor
RE: Spring meeting and other business



The first item on the slate is to welcome our two new members to the board. Dianne Balestri has been appointed by Bryn Mawr College and Dorthy Blanchard has been appointed by Haverford College to serve on the board. It will be a pleasure to work with both of them.

It has been a long and fairly quiet winter since filing our application for exemption with the Internal Revenue Service. Since arriving back at school this semester, however, things have been picking up. We have an all new student board of managers who have been gradually being phased in and need to be confirmed by the board. I would also like to introduce as many of them as possible to you, as they are the ones you will be working with over the fall. I will be in touch soon about setting up a meeting time when we can all get together.

Now the news. We have recieved notice of the IRS granting us a tax exempt status! This means that we will never have to monkey around with filing tax forms (we are below the limit for informational returns) and it is also good news because it means we've made some progress establishing ourselves. We have run into enough bureaucratic heel dragging that we've given up pursuit of a timeshare agreement with Havertown High School. By the time we forced them to work out something, other options are more likely to become available to us. We are continuing to talk to Villanova University about the possibility of a time share with them when a station becomes available. We both feel that our organizations would produce better programming for half rather than whole We are now informally looking into the possibility of submitting an application to the commission for a time share agreement on channel 219. Villanova may have a possible transmitter site on their campus, our campuses are too close to the city to be useful for 219. I should have more information on this matter when I talk to you next. time. I am interested in the board's input on that question.

The board will have to formally approve the new student managers for the station. Also on the agenda will be the election of officers. I will be leaving this spring so that a new president must be elected. The board will have to make a decision regarding the position of its officers. There are now other students who I believe are qualified to fill the role. We must also again look into the election of two new members to the board.

For a change of pace I would like to schedule this semester's meeting of the board in the station offices themselves. I think it would provide a good opportunity for you to take a quick tour of our studio facilities next door. One of us will be in touch soon about setting up a time which would be convenient for everyone. I look forward to seeing to you.

Sincerely,

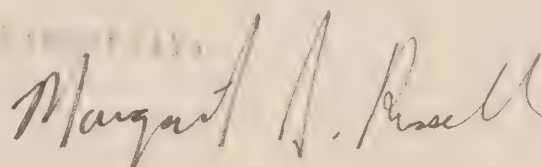
26 October, 1986

Dear Dean Watter:

Here are a few marvelous things to get you started. Enclosed is our big black book, which holds some previous agendas from Board of Directors meetings. You will find scattered xeroxes inside the front cover: everything from the current DJ listing to informatory letters that were used for approaching Haverford's S.C. and Bryn Mawr's S.G.A. I hope this information proves helpful.

You are welcome to keep the xeroxes for your files. I will need the big black book back when you are finished. Enjoy it while you can, there is really no rush the return.

A hearty welcome to the WHRC team, we're all overjoyed that you have joined the cause! If you have any questions, feel free to contact me by phone or through H.C. campus mail.



Margaret S. Russell

Report on the Status of the FM Application

April, 1986

Several important events have occurred in our quest for an FM liscence since the last Board of Directors meeting. Perhaps the most exiting news stems from our final engineering report which will arrive before our meeting on Thursday. We have been waiting for this last report for over one year. I have recently spoken to Ed Perry who has assured me of positive results. This means, of course that we are reaching the final stage of development--the one stumbling block that remains is a purely financial one. In November of this year, a report was sent to the Presidents and Offices of Development of both Bryn Mawr and Haverford colleges, a copy of which is enclosed in this packet. I then scheduled appointments with those in charge, and recieved negative, and still worse, no responses from these members of the administation. Time is definitely a factor in this process, I have recently been informed that Cabrini College is applying for an FM liscence on the same band as we are.

A copy of our estimated costs for building an FM station can also be found in this packet, to round the figure, somewhere between \$40-47,000 -- to be split between the two colleges of Haverford and Bryn Mawr. This is no paltry sum, yet when we consider the benefits of an FM station to the bi-college and greater community, it seems like a small price to pay. We may not proceed with our final application to the FCC until we can be guaranteed financing if and when our application is approved. During the meeting I will further elaborate on the yearly budget of an FM station, and the FCC guidelines that rule the day to day operation of an FM station, which support the fact that both cost and guidelines will not be significantly different than those under which WHRC now opperates.

In an effort to demonstrate student support for an FM radio station, a bi-college survey was ciculated. 95 percent of all Haverford responses, a total of 446, and 90 percent of all Bryn Mawr responses, a total of 233, supported the idea of FM radio in the bi-college community. I would like to point out that the number of responses to our survey from Haverford was larger than the number of responses in the last campus-wide election. In addition, over ten letters filled the Haverford College Student's Council notes board in overwhelming support of the project. A letter appeared in the News Friday, April 3, 1986 explaining the problem of costs to the community, and another article is soon to appear in the next issue on Friday, April 18, 1986.

There have been no solid proposals for the location of the new studio. One suggestion that has been brought to my attention, is that of Rockefeller Tower, BMC. This does have the benefit of illiciting more participation in WHRC of Bryn Mawr students. WHRC now has a disproportionately low amount of participation by BMC students.

I have been in contact with Professor C. Welch of Villanova on a regular basis. WKVU has already been allotted \$80,000 for the construction of a new FM studio and their portion of the transmission tower. It has been informally agreed upon by members of both college that time sharing will be equal, with one college broadcasting for a 24 hour period three times a week, and the other, four times a week, with a switch between semesters. Programming during the summer months has not yet been discussed.

That just about wraps up the summary. Until Thursday...

Sincerely,


Margaret S. Russell

Agenda for the Annual Meeting of the Board of Directors

April, 1986

I. Report of the State of the Station.

a. Current Figures on the number of D.J.'s now involved in the station.

b. Current state of equipment in the broadcasting and technical studios.

c. Current state of the record library.

II. Nomination and Election to the Board of Directors

a. Lionel Cassin, class of 1985, has been nominated as a community member to reside on the board. As the General Manager of the Station during 1984-5 he is familiar with the FM application process and many technical aspects of running the station.

b. One unnamed representative from each college need be nominated and elected. Any suggestions from the board should be immediately forwarded to Margaret Russell through campus mail or by phone, 896-6257. *to replace Dime Baleska who he left a Bill Kennedy who will be leaving*

III. Official Nomination of the Board of Managers for 1986-87.

a. Margaret Russell has been nominated for the position of General Manager.

b. Marc Birnbaum has been nominated for the position of programming director.

c. William Bragin and Rebecca Herman have been nominated to share the position of music director.

d. Donald Wilkinson will continue to act as business director, acting in the absence of Patricia Han, who will return from France during the second semester of 1986-7.

IV. Report of the Status of the FM application.

a. Text enclosed.

HAVERFORD-BRYN MAWR BROADCASTING, INC.

Minutes of Board of Directors Meeting
March 26, 1985
Held at Taylor Hall, Bryn Mawr College

PRESENT

Directors: Thomas Gowen, Diane Balestri, and Shirley Mason
Officers: Lionel Cassin, President; Justin Berlin, Secretary
Nominees to the Board of Directors: Jane Wilkinson, William Kennedy, and Gail Vogels
Managers: David Greenberg, Programming; Don Wilkinson, Business; and Todd Kristel, Music

ORGANIZATION

Lionel Cassin set up and presided over the meeting.
Justin Berlin acted as secretary.

ELECTIONS

The following resolutions were passed:

RESOLVED, that Justin Berlin is elected as President of the Corporation.

RESOLVED, that Jane Wilkinson is elected to the Board of Directors.

RESOLVED, that William Kennedy is elected to the Board of Directors.

RESOLVED, that Gail Vogels is elected to the Board of Directors.

STATION REPORT

Justin Berlin gave a report on the operations status of the station (see enclosed sheet). Possible renovations of the AM carrier current system were discussed. Discussion concluded with the sentiment that: Such renovations would greatly increase our service to the community and help bolster support for the FM drive. Yet the importance of funding the proposed FM station leaves such renovations a secondary concern considering the difficulty of gaining funding.

THE FM JOINT VENTURE WITH VILLANOVA AND The Protocol for Future Agreements with Villanova (see enclosed sheets)

Points covered:

The need for a projected budget of yearly FM operations costs.

The need for a budget of the costs of building an FM station.

The need to contact the appropriate Haverford and Bryn Mawr offices concerning the appropriation of funds for an FM station; and to notify such offices of the business of the present meeting.

The need to find out the legal status of Villanova as an entity in any further agreements.

The need to look into Villanova's editorial policies, and their possible effect on our programming.

The need to look into Haverford and Bryn Mawr's insurance policies for coverage of our half of the tower on Villanova's campus, and for liability regarding our programming.

The need to look into a possible agreement between the corporation and the three colleges involved concerning editorial policy, legal responsibility, and institutional reputations.

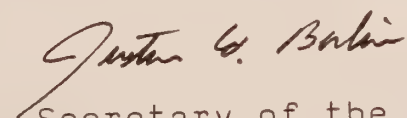
It was noted that as far as the FCC is concerned HBMBI and Villanova would be considered legally independent as far as programming is concerned.

The above discussion was concluded with some explanation of the points in the Protocol for Future Agreements with Villanova.

It was RESOLVED that the protocol be adopted as a guideline for further agreements with Villanova with such agreements subject to the Board's final approval.

With the above business concluded the meeting was adjourned.

Justin E. Berlin



Secretary of the Corporation

Operations Status
of WHRC

Staff Heads:

Operations, Justin Berlin '86

Programming/Personnel, David Greenberg '86

Music, Todd Kristel '86

News, Dennis McCarthy '88

Business, Don Wilkinson '87 and Patty Han '87

DJs:

First semester we had over one hundred DJs. This semester as is common for second semesters we dropped DJs, going down to 75 active DJs.

Programming:

First semester we had virtually all of our 45 time slots filled. This semester we have 35 of the slots filled, providing programming seven days a week.

Developments:

First semester our main difficulty involved outside tampering with the Dining Center's volume levels

This semester our budget from student government was severely cut. We have made efforts over the last couple of years to streamline our budgets due to the tightness of student government funds in general. Despite our streamlining we have been cut to the lowest level needed just to stay on air.

We have neither money to buy new and diverse music nor money to pursue a strong news program. This forces us to go below our standard level of service to the community, and makes expanding our service very difficult.

Nevertheless, we have started a more rigorous DJ training program to provide better DJ performance. We are also working to get daily news spots, and to introduce editorial spots by concerned individuals and groups in the community.

Of more general concern is the status of our carrier current system. It is at present dilapidated and outdated. Fixing and even upgrading the system is valuable whatever the outcome of going FM. First, we would better serve the community until we do go FM. We would better gain support for our semesterly budgets as well as for the move to FM. Secondly, if we do go FM the carrier current system will remain valuable for giving DJs the training required to broadcast on FM.

Whether carrier current remains primary or becomes secondary it seems necessary that it actually serve all the dorms plus dining facilities at both Haverford and Bryn Mawr.

MEETING OF THE BOARD OF TRUSTEES OF THE HAVERFORD-BRYN MAWR
BROADCASTING CORPORATION, MARCH 26, 1985

ITEM 6: PROTOCOL FOR FUTURE AGREEMENTS WITH VILLANOVA

If granted an FM permit for the operation of an FM station, a single tower and transmitter would be erected on top of St. Mary's Hall on the Villanova campus. Two cables would run to the transmitter, one bearing Villanova's signal, and one bearing ours. The two studios would alternate, one broadcasting at one point, the other following. Both stations would have their individual call letters, and put out separate programming. The only thing in common would be the tower and the transmitter facilities. Should we be granted the license, the two colleges would have to hammer out an agreement specifying our understanding of various matters, including editorial policy and programming content, time-share schedule and the management of the joint facilities. Suggested below are some broad principles of what position we should take when negotiating such an agreement, if such an opportunity should arise. These principles are not the clauses of a contract; they are simply a group of guidelines offered to the Board for discussion. The Board may wish not to discuss these guidelines, because it will certainly be a long time before it will be necessary to draw up such an agreement.

1. Time should be split on a 50-50 basis, affording each station an equal amount of airtime during the broadcasting year.
2. Each station shall have full control over its own editorial policy and programming content.
3. A Partnership Management Committee will be formed, consisting of an equal number of members from each station and college. The PMC shall have at least 1 non-student member from each college.
4. The PMC will be charged with overseeing the management of the partnership assets, such as the antenna, transmitter and license. Both parties would be equally liable for the construction, maintenance and any other costs associated with these joint assets.
5. A committee shall be set up to oversee and decide on matters concerning exceptions to whatever programming schedule is adopted, e.g. if there should be an athletic event that occurs during the programming time of the other party. This Joint Programming Committee (JPC) may be a separate entity, or its function may be adequately fulfilled by the PMC.

6. If a party finds itself unable to continue the partnership, right of first purchase of its share of the assets of the partnership should be offered to the other party. The fair value of its share would be determined by the PMC.

Other points for consideration:

Villanova has suggested that equal time be allotted on a rotating 24 hour schedule. The programming year would begin with station A commencing broadcast at 12 noon Monday, and concluding 12 noon Tuesday, followed by the next station, etc. The wonderful things about this plan are 1) its simplicity and 2) The fact that since there are an odd number of 24 periods in a week and there are 2 parties, the schedules will invert every week, giving each station a swing at the more desirable parts of the programming week (Friday night, weekday rush hours, etc.) every other week.

One sticky point about Item 6; how does one determine the fair market value of an FM frequency assignment which costs nothing? Ed Perry was consulted and he said that the frequency is worth as much money as was put into getting it, e.g. the costs of copying the application and mailing it down to Washington.

9/17/82

Haverford-Bryn Mawr Broadcasting , Inc

First item of agenda, HBMB, Inc Board of Directors meeting
6/7/82

Present

Thomas Gowen, John Gould,
Andrew Lichtenberg, and Shirley W.
Mason, being a majority of the dir-
ectors of HAVERFORD-BRYN MAWR BROADCASTING,
INC. (the "company"), were present.

Last item of agenda, HBMB, Inc. Board of Directors meeting
6/7/82

Application to Federal Communications Commission

RESOLVED, that the President
is hereby authorized and directed
to prepare and file with the F.C.C..
on behalf of the company an application
for a broadcast license and to
take any and all actions appropriate
to see that such a license is
granted as soon as possible.

This is to certify that this is a true and exact copy of res-
olutions passed unanimously by the board of directors of
Haverford-Bryn Mawr Broadcasting, Inc. at their first meeting
on the 7 th of June, 1982.

Jamine Shechter

Jamine Shechter
Secretary Pro Tem
Haverford-Bryn Mawr Broadcasting, Inc.

HAVERFORD-BRYN MAWR BROADCASTING INC

Banking resolution from Minutes of organization
of meeting of board of directors held June 7,
1982 at Haverford College, Haverford PA.

RESOLVED, that PSFS Bank, Haverford PA, is hereby
designated as a depository of the company; and that
the resolutions set forth in printed form thereof
presented to this meeting and attached to these
minutes be, and the same hereby are, adopted and
approved.

RESOLVED, that the proper officers of the company
be authorized to execute and deliver all such documents,
including without limitation signature cards and
certified resolutions, as any one of them may deem
necessary or appropriate to establish a bank account
with said bank.

Proposed Agenda for first board meeting of
Haverford-Bryn Mawr Broadcasting Inc.

- 1) Introduction , Quorem, Organization
- 2) Adoption of Articles of Incorporation, ByLaws
- 3) Discussion of Corporate Seal *tabled*
- 4) Explanation of station's current position: programming,
Philosophy, Fianancial Status, Status of FM drive
- 5) Election of Officers
- 6) Payment of Expenses
- 7) Books of account and corporate records *tabled*
- 8) Appointment of managers
- 9) Delegation of duties to managers
- 10) Banking resolution
- 11) Authorization for seeking insurance for station
- 12) Motion to Authorize FM application
- 13) Discussion of possible canidates for board vacancies
- 14) Other Business *tabled*
- 15) Adjournment

HCA
H12
50

Student Board of Managers of WHRC

Cassin, Lionel
Technical Manager, H.C. class of '85

Dearhouse, Elisa
News and Public Affairs Manager, B.M.C. class of '85

Luftglass, Rick
Music Manager, H.C. class of '84

Meirowitz, Suzanne
Programming Manager, B.M.C. class of '84

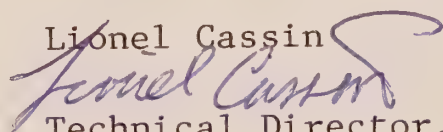
Shechter, Jamine
Personnel and acting Operations Manager, H.C. class of '84

Taylor, Larry
Business Manager, H.C. class of '84

Technical DepartmentNET PHYSICAL WORTH OF WHRC'S TECHNICAL EQUIPMENTSTUDIO "A"

2	LPB S-7 turntables with tone arms	\$300.00
1	QRK turntable preamp	\$90.00
1	LPB S-12 Mixer	\$1,000.00
1	Sharp RT-1199 Cassette Deck	\$150.00
1	SAE 5000 noise reduction unit	\$100.00
1	LPB S-2 Compressor/Lim.	\$250.00
1	LPB S-1A Audio Distr. Amp	\$200.00
1	Sony 777 open reel recorder	\$200.00
1	BE cart player/recorder	\$200.00
1	Sparta 5-spot cart player	\$700.00
2	EV Mikes	\$80.00
1	JBL Decade 26 Monitor Spkr	\$100.00
	Sennheiser earphones, discwashers, etc	\$100.00
	STUDIO "A" present worth	\$3,470.00

Lionel Cassin



Technical Director, WHRC

Technical DepartmentPRESENT NET WORTH OF WHRC FACILITIESSTUDIO "B"

2	Rek-O-Kut TT's with tone arms*	\$300.00
3	EV 664 Microphones w/stands	\$250.00
1	RCA microphone mixer*	\$200.00
1	Navy AM 1249/U 30 watt amp	\$100.00
1	JBL Decade 26 monitor	\$100.00
1	Sherwood S2000 AM/FM tuner	\$100.00
2	Sony 777 open reel recorders	\$600.00
1	Tapecaster 700RP cart R/P unit	\$350.00
1	TEAC A-7030 open reel recorder	\$450.00
1	LPB Gladiator 19 mixer, mono	\$700.00
1	Nakamichi 850 cassette deck	\$400.00

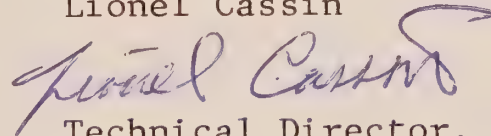
STUDIO "B" present worth \$3,550.00

MISC: Around 100 carts of various lengths: \$50.00
Tools, testing equip, wire, supp.: \$200.00
Rollins ME99 bulk eraser \$50.00

Auditioning Set-Up in Record Library:

1 Collins Turntable w/Amp + Spkr: \$400.00

Lionel Cassin



Technical Director, WHRC

MUSIC DEPARTMENTAPPROXIMATE VALUE OF RECORD COLLECTION: WHRC Haverford/Bryn Mawr

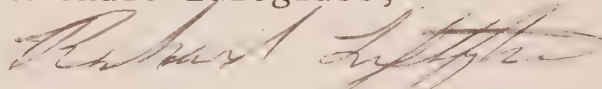
We have taken \$2.25 as the unit cost (for LP)

1) Rock/Pop	3,150
2) Jazz	1,350
3) Classical	750
4) Folk	450
5) Comedy	150
6) Assorted	300
Total:	6,150

6,150 albums @ \$2.25 per:
\$13,837.50

Total worth of WHRC Record collection: \$13,837.50

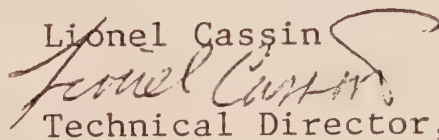
Richard Luftglass,



Music Director, WHRC

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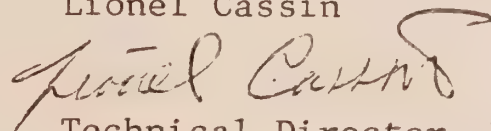
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Lionel Cassin



Technical Director, WHRC

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6,150 albums @ \$2.25 per:
\$13,837.50

Total worth of WHRC Record collection: \$13,837.50

Richard Luftglass,



Music Director, WHRC

DRAFT

Transfer of Assets to Haverford-
Bryn Mawr Broadcasting, Inc.

Certain equipment, records, cash and other property is presently devoted to and controlled by WHRC an unincorporated carrier-current radio station operated as a student project of Haverford College. It is desired to transfer all such assets to the newly-formed Pennsylvania non-profit corporation known as Haverford Bryn Mawr Broadcasting, Inc. The undersigned therefore hereby transfer to Haverford Bryn Mawr Broadcasting, Inc. all of their right, title and interest in and to such assets as more particularly described on the schedule attached hereto.

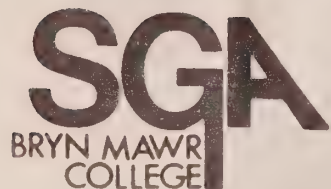
INTENDING TO BE LEGALLY BOUND HEREBY, we have
hereunto set our hands and seals this day of ,
1982.

WHRC

HAVERFORD COLLEGE

By: _____

By: _____



July 22, 1987

Steve Falcheck
24 Overbrook Parkway
Philadelphia, Pennsylvania 19151

Dear Steve,

Last month Frank Gladu informed me about your intentions of extending WHRC's broadcast to include Bryn Mawr. I received a copy of the letter he sent you on May 28 in which he detailed the conditions under which WHRC could install equipment in the side dining room of Erdman. This seemed to me a good idea for it would be an asset to cooperation between the two colleges and would generate more interest in the station among Bryn Mawrters. I believe, though, that it would be unfair for me alone to decide whether the equipment should be installed or not, when it is Erdman diners who will enjoy/suffer the consequences (I rarely eat in Erdman). Therefore, I think the best decision would be made if we were to poll frequent Erdman eaters, and especially those who eat in the side room (ie. the smokers) and interpret the results as an indication of their desires. I will also be in consultation with our Food Committee Head, Robin Selman, to get her input.

I don't know whether you are aware that Mr. Gladu will be leaving his job in mid-August. Therefore, I suggest you write to him as soon as you are able if you are still interested in going ahead with your idea. Please also let me know one way or the other so that I can plan for conducting the poll early in the semester. My address is C-608/ BMC/ Bryn Mawr, PA 19010.

Sincerely,

A handwritten signature in dark ink, appearing to read "Mili Cisneros". The signature is fluid and cursive, with a large, sweeping "M" and a long, trailing "s" at the end.

Mili Cisneros
SGA President

7/24

Diane

Here is a sample of co-operation
BMC style. Letter was postmarked
June 22, and mailed in an SGA envelope
(no home return address) from Philadelphia.

Steve



August 6, 1987

Diane Davison
7520 Shelowood Rd.
Baltimore, Maryland 21208

Dear Diane,

I am sorry to not have been able to respond to your letter of 28 July sooner. In it you explained your intentions of going full-force ahead with the hook up of WHRC in Erdman. I value your effort but find that I must clarify some inaccurate assumptions you have made.

True, both Bryn Mawr and Haverford fund WHRC and, as with every club, you, its members, have the right to decide to allocate your funds as you see fit. Hook-up in Erdman, as I see it, poses a different situation--one in which you must be in consultation with both the Food Service and student organizations.

I detected much frustration in your letter and I believe it is not unfounded. On this end we are willing to cooperate with you as much as we can, but not without due consultation with our student body. Unfortunately, the dining halls at Bryn Mawr are not designed for acoustic pleasure and WHRC's broadcast could be potentially disruptive. Erdman, as you may know, is already a very noisy dining hall.

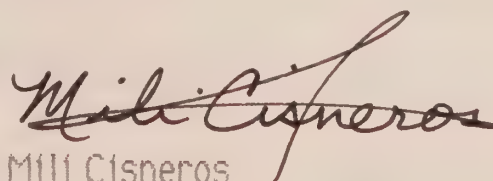
From your letter it was unclear to me whether you had already purchased the equipment required to transmit to Bryn Mawr. You explained that you had received the funds from SC and SGA to replace the equipment that was stolen and resume broadcast in Erdman. I have spoken with Beth Fussell, the Treasurer of our SGA and she has informed me that, as far as she can recall, WHRC was not given money with the purpose of purchasing equipment. The endorsement received from Bryn Mawr was only for continued broadcast at Haverford because the Budget Committee did not feel qualified to make the decision without more information as to student opinion at Bryn Mawr. Money was, however, allocated for conducting a survey. Unfortunately, I do not recall specifics regarding the questions addressed in that survey which was, in fact, to my recollection, conducted.

I was never aware that that survey was tabulated or, if it was, what the results were. If those results do exist and indicate that Bryn Mawr students gave the project a green light then we can speak more concretely about actual hook-up pending, of course, approval of funding from the Budget Committee this fall. In this case, you cannot make the decision single-handedly. SGA and SC do not own the dining facilities at Bryn Mawr and, as a result, we have to be in consultation with the proper channels, who do. Which brings me to another reservation we have: that WHRC's signal would be reaching a maximum of 50 people at one time (in the smoker, which is Food Service's preferred location). We are unsure as to whether this is a reasonable expense to make. Though you may have been broadcasting into Erdman since 1960, you must realize that the budgetary situation when the original equipment was purchased was very different from what it is today. I do believe, however, that since the Budget Committee neglected to fund you previously for lack of information, you stand a better chance of receiving money from them with actual figures regarding support from Bryn Mawr either through a campus-wide survey or through approval from the Food Committee, which is composed of representatives from every dorm.

I suggest that we work jointly to decide which channel of approval from students we would like to take. If it is okay with you I can arrange to have a meeting of our Treasurer, our Food Committee Head, Robin Selman, and myself and you and whomever else from your end during the first couple of days in the semester. Like this, we could have plenty of time to present the Budget Committee (which will convene in the third week of the semester) with a proposal they can feel comfortable in approving.

Please let me know (ph. 645-5856) if Beth's recollection is incorrect and funding was, indeed allocated specifically for Erdman hook up. It is unfortunate that you have been given such a hard time in your efforts at including Bryn Mawr in your broadcast. I hope, however, that we can find a solution that will not only please you, me and the Budget Committee but also, and more importantly, the student body at Bryn Mawr.

Sincerely,



Mill Cisneros
SGA President

MEETING OF THE ASSEMBLY
OF THE SGA

January 31, 1988

in front of Pam Arch, although there may be legal problems. Myoung Kang thought of having someone put in a separate bid for large party funds, and Thida Cornes (Erdman Co-Pres) had the idea of voluntary donations. Mili said this is really an issue for Plenary, as it involves the Constitution.

IV. Alcohol Policy Review Committee

Mili gave a brief update of the meeting last Wednesday. Basically, a proposal is going to be made, for the student body to approve, that all large campus-wide parties be dry. Beth Fussell asked if, and Mili said yes, that --the Trustees will most likely override us if we disagree. Beth Posner (Rep to Faculty) asked whether such a gesture questioned our status as a self-government. Linda Friedrich (Co-Rep to the Trustees) explained that the Trustees want to protect the College, and are asking us to pass the proposal. But if we disagree, she said, some of the Trustees have encouraged us to take a responsible activist position.

This is another issue that will certainly come up at Plenary. Beth Posner suggested having a comprehensive list of all laws, liabilities, and worst possible scenarios to be read at Plenary.

By the way, over 40% of you all registered for Plenary, so the wheels will soon be turning to get that underway.

ANNOUNCEMENTS

Nominations are now open for: President, Vice President, Secretary, Treasurer, Honor Board Head, Activities Head, Residence Council Head, and Curriculum Committee Head.

Nominations close on February 4. Candidates statements are due on February 8th at the Candidates meeting at 9:00pm in the Campus Center, followed by a Candidates Forum open to the public at 9:30pm.

Elections will be held on February 14 and 15.

Erdmanites - Mandatory dorm meeting on Thursday, Feb. 11 at 10pm in da living room to vote on parties to be held in Erdman; use of the discretionary fund; and a final vote on dorm non-smoking space. If you have other issues to discuss at the meeting, contact Anu or Thida.

Appointments: Get into an interesting position;

Two (2) Reps to the Middle States Committee --this is a board which reviews Bryn Mawr and Haverford for accreditation every 10 years. It would involve putting together an evaluation of the colleges.

Four (4) positions on the Tri-College Committee.

Applications are due Sunday Feb. 7 in Rock 47, home of Linda Friedrich, and interviews will take place on Feb. 8. The next round of appointments will be Feb. 17 for Seven Sisters Conference delegates and Bookfinders head.

SRC meets this Tuesday at 10pm, and after that will meet every other Wednesday. Next SGA meeting Sunday, February 7.

PLEASE READ THE ATTACHED STATEMENT FROM THE ASSEMBLY.

Quote o' the week:

"Mom, what does LAVATORY mean?" - my 9 year old brother wearing earphones on a plane

Where's the EJECT button?

Una Gandbhir

Una Gandbhir, SGA secretary

Absent (*=proxy): Lauren Suraci* (Honor Board Head); Lynne Bauers (Rep to Trustees); Jennifer Sawyer* ('90 Co-Pres); Julie Hendriks (H'ford Rep); Stacey Tyburski (Off-Campus Rep); Michelle Gyles* (Denbigh Pres); Marlies Drahousal (Pem West Pres); Pam London (Pem East Pres); Erin Rooney* (Radnor Co-Pres)

Non-Assembly Members: Diane Davison (WHRC), Michael Hriposak (WHRC), Anna Primrose, Mandy Jones, Catie Hancock, Lindsey Carter, Jennifer Sprull, Rhonda Evans, Giulia Cox, Jaffa Cameron-Jones, Mary Rhoads, Gina Granelli

I. Radio Days

Item 1 at the meeting was WHRC, the bi-college radio station that is broadcast in the dining hall at Haverford. For the uninitiated, a brief summary: WHRC would like to install equipment and broadcast in Erdman for a trial period. The equipment was bought last year with bi-college funding. H'ford is currently installing a carrier current system, whereby they will be able to pick up the station in their rooms; the cost is about \$25,000 (Diane Davison from WHRC was not sure if this figure is for one or both colleges -- in any case, a lotta loot).

Several questions arose: what kind of financial commitment should Bryn Mawr make? Should a survey be conducted before installing speakers in Erdman, to find out if people want a radio station? Diane (WHRC) suggested putting in the equipment in the next week as a test run, and conducting a survey of how people liked it. Beth Fussell, Treasurer, said Joe Giambois, Head of BMCDS would like to take a preliminary survey to see what people want, and she agreed strongly.

Mili Cisneros (SGA President) asked what happened to the money allotted last year for WHRC to conduct a survey, and Diane said she hadn't heard about it. Also, she said, WHRC does not have enough staff at this time to conduct a preliminary survey alone, either in Erdman or campus-wide.

Some of the concerns brought up were; the acoustics in Erdman, when broadcasting would occur and if Bryn Mawr, particularly Dining Service, would be able to control it at their end, and whether enough people know about WHRC to make a survey valid.

Beth Fussell said she would like to go step by step, rather than commit a lot at once. Will Bryn Mawr want a carrier current eventually? Diane stressed that if Bryn Mawr voted not to have a trial period, or if after a trial period, chose not to continue, WHRC would become a Haverford-only club. Sarah Batcheler (Activities Head) urged Diane not to make this an us/them issue, and motioned that we conduct a simple yes/no survey to see if people want a 1-month trial period in Erdman. If the vote is positive by a simple majority of votes received, we will conduct a more extensive survey about how people felt, and then take it from there. The motion passed. Beth pointed out that if the preliminary vote turned out negative we still would have paid out of the bi-college budget.

Ballots will be in your boxes in the next couple of days. Please vote, even if Erdman is not your dining hall of choice.

II. Bryn Mawr Budget

We passed it.

Next week we'll be talking about raising SGA dues from \$115 to \$130 or so, as money was tight this year. Tell your reps how you feel, or come to the meeting next week.

III. The Return of Pallas Athena?

Sumedha Mongia of the Social Committee informed us that the Social Committee has bought a calendar to list events. It will be up on the SGA board. She also asked how the Assembly felt about holding a Pallas Athena formal this year. For those who don't remember, this dance was held last year, and people were charged for tickets to help pay for it. Since it is unconstitutional to use SGA funds to make a profit, there was much furor and whatnot. The Social Committee does not have a large enough budget to hold one this year. Sumedha's other idea was having a Jamaican streetfest out

At the meeting of the January 24, 1988, the Assembly of Self-Government voted to discontinue discussion of the Apathy action which occurred last semester and caused much controversy and debate.

The motion passed on January 24th reads as follows:

Having viewed the results of the vote of confidence, we, the Assembly wish to continue acting as an institution and go on with regular business. The Apathy actions are no longer our priority, though other groups are welcome to take up the issue.

As to the vote of confidence, the outcome was :

260 confident
186 not confident
107 abstain

However, it has been brought to our attention that some members of the community did not receive ballots due to inaccuracy in the mailroom.

We firmly believe that the cumulative actions of the past semester have not been in vain and we do hope that any group or individual on campus will feel free to continue this issue if they wish to do so.

At this time, however, it seems in the best interest of the Association if the Assembly moved on to more pertinent issues for that body.

Diane Davison
Haverford c/m